

UNIVERSITY OF LOUISVILLE
SCHOOL OF MUSIC

Gardencourt

Emily Davison Recital Hall

January 5, 1967

12:45 p.m.

PROGRAM

Concerto Giannini

Second movement: Andante sostenuto

First movement: Allegro energico

Dorman Huggins, trumpet (Rapier)

Mary Rapier, piano

Concerto in A flat minor Fitzgerald

Scherzo

Finale

Gary Wilson, trumpet (Rapier)

Mary Rapier, piano

ALL' ANTICA Goeyens

Arthur Fultz, trumpet (Rapier)

Jack Bridges, piano

Vergin, Tutto Amor Durante

Per la gloria d'adorarvi Bononcini

Donna Randolph, soprano (Whitesides)

Nina Gerald, piano

Sonata in A minor for Bass Vivaldi

David Willis, bass (Fankhauser)

Air and Bourée Bach
(arr. Bell)

Larry Hatcher, tuba (Iyon)

Sonata in F major Telemann

Nancy Blakemore, flute (Fuge)

Betty Chatham, piano

Preludium nach J. S. Bach Franz Liszt

Constance Karem, piano (B. Owen)

SUSAN
STARR

Steinway Piano

PIANIST

The following concert program is specially chosen
to give you a pleasing variety of compositions.
The first is a beautiful piece by Liszt, "Preludium
nach J. S. Bach," and the second is a more recent work
by the same composer, "Preludium nach J. S. Bach."
The third is a beautiful piece by Liszt, "Preludium
nach J. S. Bach," and the fourth is a more recent work
by the same composer, "Preludium nach J. S. Bach."
The fifth is a beautiful piece by Liszt, "Preludium
nach J. S. Bach," and the sixth is a more recent work
by the same composer, "Preludium nach J. S. Bach."
The seventh is a beautiful piece by Liszt, "Preludium
nach J. S. Bach," and the eighth is a more recent work
by the same composer, "Preludium nach J. S. Bach."
The ninth is a beautiful piece by Liszt, "Preludium
nach J. S. Bach," and the tenth is a more recent work
by the same composer, "Preludium nach J. S. Bach."
The eleventh is a beautiful piece by Liszt, "Preludium
nach J. S. Bach," and the twelfth is a more recent work
by the same composer, "Preludium nach J. S. Bach."
The thirteenth is a beautiful piece by Liszt, "Preludium
nach J. S. Bach," and the fourteenth is a more recent work
by the same composer, "Preludium nach J. S. Bach."
The fifteenth is a beautiful piece by Liszt, "Preludium
nach J. S. Bach," and the sixteenth is a more recent work
by the same composer, "Preludium nach J. S. Bach."
The seventeenth is a beautiful piece by Liszt, "Preludium
nach J. S. Bach," and the eighteenth is a more recent work
by the same composer, "Preludium nach J. S. Bach."
The nineteenth is a beautiful piece by Liszt, "Preludium
nach J. S. Bach," and the twentieth is a more recent work
by the same composer, "Preludium nach J. S. Bach."

presents

Season 1966-1967



SUSAN STARR

PIANIST

MISS SUSAN STARR's career is actually threatened by a crushing weight of superlatives. At 23, she is certainly the most heralded young pianist to come along in quite some time. Adjectives like "titanic" and "prodigious" are the keynote of her reviews. One refers to "the promise of infinite power in the hands of a girl." Another calls her "the first pianist of her generation."

After winning a bronze medal in 1961—the coveted Dimitri Mitropoulos award, she scored another triumph for the United States when, in Moscow, she won an important second place in the Second Tchaikovsky Contest against competitors from thirty-two countries. The Soviet newspaper, Tass, reviewed Miss Starr's performance as one of "brilliant technique, tasteful musicianship, vivid dynamic pianism and a distinguished

(Continued on Page 4 of Program)

COMMUNITY CONCERTS

division of

COLUMBIA ARTISTS MANAGEMENT INC.

35 West 57th Street, New York, N. Y. 10019

PROGRAM

1. English Suite No. 3 in G minor *Johann Sebastian Bach*

Prélude
Allemande
Courante
Sarabande
Gavotte and Musette (Gavotte II)
Gigue

The Suite in G minor is one of the so-called English Suites by Bach, as distinct from the later French Suites. Just why the title "English" was given to them is somewhat of a mystery. One theory is that Bach composed them for an English lord. The suite, which in its inception was merely a loosely connected series of dances, may be called the forerunner of the sonata form. In the English Suites, Bach has confined himself to a recognized scheme, as distinct from his French Suites, which are of freer invention. Opening with the Prelude, he follows with the sober rhythm of the Allemande. This is contrasted by a lively Courante. After a stately Sarabande comes the Gavotte, climaxed by a sprightly Gigue.

2. Sonata Pathétique in C minor, Opus 13 *Ludwig van Beethoven*

Grave: Allegro di molto e con brio
Adagio cantabile
Rondo: Allegro

Composed in 1799, this sonata owes its title to its opening *grave*—passionate and tragic in nature, while the slow movement is pervaded by an intimate mood. The final *rondo*, although in a minor key, has a generally lighter and gayer feeling than the other movements which are more profound in sentiment.

The title is by Beethoven himself, and not by the publishers, as is the case with the Moonlight, the Pastoral and Appassionata Sonatas.

The coincidence of the first four intervals in the opening of the Grave with the first four intervals of Tchaikovsky's "Pathétique Symphony," is interesting to note.

3. Toccata, Opus 7 *Robert Schumann*

The composition of the *Toccata*—one of the most brilliant pieces written by Schumann—was commenced during his student days at Heidelberg in 1829, but laid aside and not completed until four years later. It is a concert-study in virtuosity, embodying something of that individual style of pianoforte technique already apparent in Schumann's works. The music has a tremendous energy and rhythmic swing—a succession of four-note figures in thirds, sixths, broken chords, etc.—both hands being busily employed. From time to time, melodic fragments emerge out of these brilliant sound-patterns.

INTERMISSION

4. Ballade in F minor, Opus 52 (No. 4)

Frédéric Chopin

Published in 1834, this Ballade is the fourth and final of Chopin's Ballades and is a glorious climax to the three preceding ones. Oscar Thompson refers to the Ballades as *passionate epics*, while Huneker writes of this particular one, "The theme in F minor has the elusive charm of a slow, mournful waltz, that returns twice, bejeweled, yet never overlaid. It is Chopin at the summit of his art . . . as subtly distinctive as the hands and the smile of the Mona Lisa."

In the Ballade, Chopin created a musical form of his own, a compact structure, glowing with his genius. As Niecks writes, "None of Chopin's compositions surpasses his Ballades in masterliness of form and beauty and poetry of content."

5. Pour le Piano

Claude Debussy

Prélude
Sarabande
Toccata

Debussy did more than bring a new scale and new harmonies to the musical scheme which prevailed up to his time. He restored the practice of 18th century French composers in making music an illustrative art. He re-created in sound his impressions of the outside world derived through other senses.

Prélude has a rapid martellato theme, encircled by reiterated figures or reinforced by brilliant, overlaid chords. To be noted are successions of augmented triads and an appearance of the whole-tone scale. At the close is a harplike cadenza, light, aerial, unexpected.

Sarabande uses sevenths and ninths in what was a daring succession for the time. The melody is one of Debussy's most serene. Because of the effect produced by its reproduction of a chord on different degrees of the scale, it is one of the works that have come to be styled "impressionistic."

Toccata is a highly colored work, with decorative arpeggios and an adventurous exploration of sonorities. The persistence of rhythms and the return of the same patterns, but with altered harmonies, gives to these pieces a distinctive personality, while seeming to stem from Bach, Scarlatti, and the French clavecinists.

Oscar Thompson — Debussy, Man and Artist

6. Two Préludes E flat Major, Opus 23 G sharp minor, Opus 32 Etude in E flat minor

Sergei Rachmaninoff

A musical Proteus, the Russian Rachmaninoff impressed his name upon this generation, both as creative artist and as interpreter. Having conquered as a pianist and conductor he set himself to composition, producing operas, symphonies, and smaller works such as the *Préludes* and *Etudes-Tableaux* dear to the hearts of all pianists.

SUSAN STARR

(Continued from Page 1 of Program)

temperament." Since then, her career has spun free of normal bounds. One wonders at the absence of a reserved note in her reviews.

But is Susan Starr an overnight phenomenon? She began the study of the piano at the age of three; her first teacher was Mrs. Vladimir Sokoloff, and she also studied at the Curtis Institute with Rudolph Serkin. She won, as a student, at least half a dozen competitions. In her debut at the age of six, this lovely young pianist was the youngest soloist in the history of the Philadelphia Orchestra.

At the request of Eugene Ormandy, Miss Starr appeared as a guest performer at a student concert of the Philadelphia Orchestra in 1957. At 17 years she became the youngest instrumentalist ever to appear on a regular series program at the well-known music center, Robin Hood Dell in Philadelphia. In the same year she performed two concertos in a single concert with the New Orleans Symphony: Beethoven's Number One and Rachmaninoff's "Rhapsody on a Theme by Paganini." With this feat she earned the unstinting praise of a battery of critics.

This musician's professional triumphs have included the glamorous: a triumph on the Bell Telephone Hour, tours of North America and Europe. She has appeared with the great orches-

tras of this country, in Washington, D. C. (The National Symphony), Baltimore, Philadelphia, Pittsburgh, Boston and Denver. Her appearance in New York with the American Symphony Orchestra drew unanimous acclaim. "Miss Starr's playing was electrically clear and precise, . . . rhythmically insistent, and subtly decorated with nuance." (New York Times) "Miss Starr reached another peak in her spectacular career last night. . . . She was called back again and again." (New York Post). "A joy to watch and hear her. She moved exquisitely through Beethoven's first piano concerto with playing of the utmost beauty." (New York World Telegram and Sun).

Abroad, she has appeared with orchestras in Moscow, Luov, Odessa, and Kiev, with the Antwerp Symphony, and with England's Royal Philharmonic. Her recital in London moved the London Times' critic to write, "Her playing should make every musician in the land sit up and take notice."

During the current season, Miss Starr's 40-date, sold out tour will include return engagements in Chicago and with the Philadelphia Orchestra. She makes her Carnegie Hall recital debut this fall.

Always technically free enough to stay on top of the most demanding music, ever sensitive to the nuance of the most delicate passage, Susan Starr has made the difficult transition from prodigy to assured musical self-possession.

SUSAN STARR on RCA VICTOR:

Mendelssohn: Piano Concerto No. 1 in G Minor
(Boston Pops Orchestra/Arthur Fiedler)
LM-2882/LSC-2882

SUSAN STARR is managed by
COLUMBIA ARTISTS MANAGEMENT INC.

CHAMBER MUSIC SOCIETY, INC.
(AFFILIATED WITH UNIVERSITY OF LOUISVILLE)

presents

JANOS STARKER, CELLIST

The Playhouse, Friday, January 6, 1967 at 8:30 P.M.

P R O G R A M

SUITE NO. 3 in C major for Unaccompanied Cello..... J. S. BACH

Prelude

Allemande

Courante

Sarabande

Bourrée I, II

Gigue

SUITE NO. 2 in D minor for Unaccompanied Cello..... J. S. BACH

Prelude

Allemande

Courante

Sarabande

Menuet I, II

Gigue

I N T E R M I S S I O N

SONATA for Unaccompanied Cello, Opus 8..... KODALY

Allegro maestoso ma appassionato

Adagio

Allegro molto vivace

Records: Angel
Mercury
Deutsche Grammophon

Colbert Artists Management
850 Seventh Avenue
New York 19, N. Y.

Next concert in the series:

Hermann Prey, baritone, and *Paul Ulanowsky*, piano,
Sunday, January 22, 3:30 P.M.

presents

Season 1966-1967



ANDRÉ WATTS

PIANIST

STILL a year short of his majority, and with a 1966-67 concert schedule which includes 5 appearances in New York (among them the Philharmonic's Stravinsky Festival, the American Symphony under Stokowski, and the opening recital in the "Great Performers at Philharmonic Hall" series), engagements with 9 other major American symphony orchestras and recitals in 19 other leading U. S. cities, André Watts is already fulfilling the glowing prophecies made for him at the time of his front-paged debut with the New York Philharmonic at the age of 16.

His recent European debut, which won a standing ovation from a capacity audience in London's Royal Festival Hall for his performance of the Liszt E-flat Piano Concerto with the London Symphony under Schmidt-Isserstedt, showed, in the words of THE LONDON TELEGRAPH, "evidence of an unusually gifted trans-Atlantic

COMMUNITY CONCERT SERVICE
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165 West 57th Street, New York, N.Y. 10019

(Continued on Page 4 of Program)

PROGRAM

1. Sonata in D major, Opus 10, No. 3

Ludwig van Beethoven

Presto
Largo e mesto
Menuetto (allegro) — Trio
Rondo (allegro)

The opening of the D major Sonata is one of the most perfect examples of the allegro in Beethoven's early style. It is marked *Presto* and is indeed sprightly and vivacious, untroubled by any shadow. The freshness of country air is in it from the first admirable theme onward to the end of the movement.

The deeply moving *Largo e mesto* unexpectedly follows. A theme of mournful desolation is exposed three times. There are cries of revolt and for a moment a consoling voice seems to rise from the depths but the sombre obsession returns. This is one of the great slow movements of Beethoven, rising to great heights of dramatic intensity. The bright-toned key (D major) of the *Menuetto* with its graceful, flowing melody, seems like sunshine after a storm. The last movement, which sounds like a highly organized and highly original improvisation is very far from the conventional Rondo. A questioning formula is repeated with insistence. According to Beethoven's *Conversation Books* it is a question which the author puts to himself: "Am I still melancholy?"

2. Three Sonatas

Domenico Scarlatti

D minor (Longo 422)
F minor (Longo 187)
A major (Longo 345)

Domenico Scarlatti (1685-1757) is the most brilliant representative of the Neapolitan School which came to flower in the 18th Century. He was a leading virtuoso—the Liszt of the harpsichord—and an extremely fecund composer. His writing is especially remarkable for the brilliance and audacity of the technique. He is spontaneous, volcanic, completely Neapolitan.

3. Sonata in A minor, Opus 143 (1823)

Franz Schubert

Allegro giusto
Andante
Allegro vivace

The A minor Sonata, Opus 143, is the first to exhibit the qualities of greatness which distinguish the works of Schubert's maturity. The whole of its first movement is a wonderful alternation between the austere sublimity of the first subject and the warm expressiveness of the second. The extreme clarity of the piano writing, secured by the open spacing of the chords, the wide distance between the parts for each hand, translates sound into the unearthly beauty of the infinitudes of space. One critic finds in these two themes the contrasted attributes of two Schubert songs portraying the stars: the remote detachment of *Abendstern* and the friendly nearness of *Die Sterne*.

The simple exterior of the quiet second movement conceals an inner design of miraculous workmanship. It is in variation form, a definitely instrumental piece in which the flowing part-writing commands as much attention as does the theme itself. The Finale of the Sonata is an entirely new type of rondo: a mercurial running-refrain, a transition and a second subject. Variety is secured almost entirely by key-changes.

INTERMISSION

4. Six Etudes

Frédéric Chopin

- Op. 10, No. 1 (Arpeggios)
- Op. 10, No. 12 ("Revolutionary")
- Op. 25, No. 7 (Duo)
- Op. 10, No. 4 (Bravura)
- Op. 10, No. 9 (Agitato)
- Op. 25, No. 12 (Arpeggios)

The monumental ensemble of 24 Etudes, in two books, is among the earliest of the grand creations of Chopin. The first book (Op. 10) was written between his nineteenth and twenty-fourth years, while the second (Op. 25) is more or less contemporary. One can only be dazzled at the precocity of the young genius.

There were excellent pedagogical works before his time: The *Gradus ad Parnassum* of Clementi, published in 1817, the solid and perfect Etudes of his disciple Cramer, the Etudes of Moscheles and Czerny, all these represent classic technique founded on scales and arpeggios, executed with traditional fingering, and limited by certain taboos. In his Etudes Chopin created the basis for a new virtuosity and the difficulties which he introduced did not have technique alone as their aim: more often they were intended to endow the piano with new sonorities. It will never be known exactly how much Liszt and his successors, including Debussy and Ravel, owe to the Etudes of Chopin. By a stroke of genius the modern piano was born.

5. Fantaisie in F minor, Op. 49

Frédéric Chopin

This composition ranks unquestionably as one of Chopin's most imaginative works, nearest in spirit to the Ballades but with less of the narrative quality which they possess. "Unfettered by the scheme of a definite form . . . the composer develops his thought with masterly freedom." After a beginning of serene and almost ominous gravity come passages of improvisational arpeggios leading into an agitated development of passionate waywardness and intensity—"the in-suppressible outpouring of a being stirred to his heart's core, and full of immeasurable love and longing." This reaches its climax in an heroic march-chant which recurs again later after the dreaming, hymn-like middle section. This moment of wistful reflection is broken into by the surging return of the earlier tumult which continues until the quiet moment just before the end, when, as though from another world, come celestial sounds of comfort to the turbulent spirit.

Transcendental Etude No. 10, in F minor

Franz Liszt

The twelve "Etudes d'exécution transcendante" are significantly representative of twenty-six years in the evolution of Liszt's genius. He produced three separate versions of these studies which, in their final form, are only for master-virtuosos and interpreters.

ANDRÉ WATTS

(Continued from Page 1 of Program)

pianist" and that, according to THE LONDON DAILY EXPRESS, "a subtle and wide-ranging virtuoso has arrived on the international musical scene."

It was with this same Liszt E-flat Concerto that Watts won, in LIFE Magazine's report, "the season's wildest ovation" and in the AP dispatch "a burst of cheering, a roar of bravos" when Leonard Bernstein introduced him in 1963 as a last-minute replacement for Glenn Gould at a New York Philharmonic subscription concert. Since then young André has been busy growing as an artist and a man, while a cautiously limited number of engagements have given ample proof, according to THE NEW YORK TIMES review of his Lewisohn Stadium debut, that "Watts is no flash in the pan... he should become a great artist" or, in the SAN FRANCISCO EXAMINER's coverage of his first performances with the San Francisco Symphony, that "Reports from the East are correct. André Watts is a prodigious talent. His mastery of the keyboard was sensational... his artistic promise boundless... his musical and technical security beyond question."

Born in Nürnberg, Germany in 1946, the son of an American GI and his Hungarian war bride, André Watts lived in Europe, mostly around Army posts, until he was 8. His first musical instrument wasn't the piano, but a miniature violin, which he began playing at the age of 4. By the time he was 6, however, he made clear his preference for the piano, and his mother, a good pianist herself, gave him his first lessons. When the family moved to Philadelphia, André was enrolled at the Musical Academy in the Quaker City. At the age of 9, he won out over 40 young pianists to play a Haydn concerto for one of the Youth Concerts of the Philadelphia Orchestra. A year later, he performed the Mendelssohn G Minor Concerto at Robin Hood Dell, and at 14, he was soloist again with the Philadelphia Orchestra in the César Franck "Symphonic Variations." Shortly afterwards, his teachers recommended that he come to New York to audition for an appearance at one of the Young People's Concerts

of the New York Philharmonic. Leonard Bernstein was so impressed with the boy's extraordinary talent that he presented him in a nationwide telecast and, subsequently, when Glenn Gould fell ill, engaged Watts in his place for two of the Philharmonic's regular concerts. The ovation which he received on that occasion was a high spot in Philharmonic history, and catapulted the young man from Philadelphia to overnight world fame. A recording contract for Columbia Masterworks followed immediately, and already two Watts LP's have been received with unanimous critical praise.

In the intervening 3 years, although bookings have come in for him from all parts of the world, Watts, under the management of William Judd of Columbia Artists Management in New York, has accepted only so many as would allow him plenty of free time for maturation and study. He has graduated from the Lincoln Preparatory School in Philadelphia, and matriculated at the Peabody Conservatory of Music in Baltimore, where he is at present a pupil of Leon Fleisher.

At 20, André Watts is a slender, soft-spoken, sensitive-looking young man. He has long, tapering fingers and a 12-note hand-span, and swoops low over the keyboard like a predatory bird when he plays, arms flashing out like wings, fingers spread in great fans, the face — sharp in profile — almost touching the keys. He practices the piano at least 6 hours every day except Sunday, and when he is not playing, he reads voraciously — Chekhov, Tolstoy, Poe, and Flaubert. He also writes poetry.

Watts lives with his mother in a neat and narrow old Federal-type house with a small garden in the Center City section of Philadelphia, not far from Independence Hall. He and his mother, who already speaks 5 languages and is now mastering Chinese, enjoy learning new languages together with the aid of records, and occasionally André finds time to dabble in judo. He also hopes to take up fencing. But when someone asked whether his life, apart from music, might be pretty much the same as that of the boy next door, André Watts' mother observed without undue immodesty: "I'm afraid we simply have to face the fact that André just isn't 'the boy next door'."

ANDRÉ WATTS on Columbia Records:

Liszt: *Concerto No. 1 in E Flat*

With Leonard Bernstein and the New York Philharmonic
ML 5858/MS 6458

An André Watts Recital

Haydn: Sonata No. 52 in E Flat/Liszt: Paganini Etude No. 2/Chopin: Nocturne Op. 48 No. 1/Debussy: La Cathédrale Engloutie/Liszt: Sonetto No. 104 del Petrarca
ML 6036/MS 6636

Baldwin Piano — Columbia Records

Mr. Watts is managed by:

COLUMBIA ARTISTS MANAGEMENT INC.

Personal Direction: Judd, Ries and Dahlgren

165 West 57th Street, New York, N.Y. 10019

UNIVERSITY OF LOUISVILLE
SCHOOL OF MUSIC

Gardencourt

Emily Davison Recital Hall

January 10, 1967

1:00 P.M.

PROGRAM

Sonata for Trombone and Piano Robert Sanders
Rather Fast

Charles Carlile, trombone (Lyon)
Margaret Bridges, piano

Romances Sans Paroles, Op. 30, No. 3) F. Mendelssohn
Romances Sans Paroles, Op. 38, No. 3)

William Hart, French horn (Ball)
Margaret Bridges, piano

A Little Sonata for Three Flutes Paul Brink
Allegro
Largo
Allegro

Donna Hoog)
Nancy Blakemore) flute trio (Livingston)
Nancy Harris)

Goeyens

Arthur Fultz, trumpet (Rapier)
Jack Bridges, piano

Steinway Piano

UNIVERSITY OF LOUISVILLE
SCHOOL OF MUSIC

Calvary Episcopal Church Organ Recital
(Pupils of Melvin Dickinson)

January 10, 1967

3:30 p.m.

PROGRAM

Toccata in F Dur D. Buxtehude

James Waitt

Les Bergers (La Nativite Du Seigneur) O. Messiaen

Donna Fluhr

Praeludium in F Moll (BWV 534) J. S. Bach

Marsha Williams

Toccata in D (Dorian) J. S. Bach

Anne Goin

Prelude in G Minor, Op. 7, No. 3 M. Dupré

Robert Goodlett

Praeludium in C Dur (BWV 545) J. S. Bach

Carol Anshutz

Sonate II P. Hindemith
First Movement

Norma De Mott

Two Schuebler Choral Preludes J. S. Bach
Meine Seele erhebt den Herrn
Kommst du nun, Jesu

Nina Gerald

Praeludium und Fuga in F Dur J. Bach

Patricia Torstrick

trio Sonate No. 1 in Eb Major J. S. Bach
Third Movement

Faye Drummond

Scherzo, Op. 2 M. Durufle

Roland Herzel

Poccata in F Dur S. Fran

George Rapier

Casavant Organ

UNIVERSITY OF LOUISVILLE
SCHOOL OF MUSIC

Gardencourt

Emily Davison Recital Hall

January 12, 1967

12:45 P.M.

PROGRAM

Concerto for Trumpet Karl Piles
Allegro

James Kays, cornet (Rapier)
Mary Rapier, piano

A Little Sonata For Three Flutes Paul Brink
Allegro
Largo
Allegro

Donna Hoog }
Nancy Blakemore } flute trio (Livingston)
Nancy Harris }

Sonata for Trombone and Piano Robert Sanders
Rather Fast

Charles Carlile, trombone (Lyon)
Margaret Bridges, piano

Amarilli, mia bella Caccini
Sento nel core Scarlatti
Che fiero costume Legrenzi
È La Solita Storia from L'Arlesiana Cilea

Edward Baker, tenor (Smith)
Nina Gerald, piano

Aubade Humphrey Searle

Frank Callaway, French horn (Ball)
Eduard Perrone, piano

Plaisir d'amour Giovanni Martini
Vittoria, mio core! Gian Giacomo Carissimi

Clay Orchard, tenor (Smith)
Diane Conway, piano

Sonata in F major, Op. 10, No. 2 Beethoven

Allegro

Allegretto

Presto

Frances Morris, piano (Aldrich)

Sonata for Horn and Piano Hindemith

Jerry Lyon, French horn (Ball)

Geraldine Fox, piano

Steinway Piano

UNIVERSITY OF LOUISVILLE
SCHOOL OF MUSIC

Preparatory Department

presents

Students in Recital

Davison Recital Hall
January 14, 1967
11:00 A. M.

PROGRAM

Grandfather Elephant
London's Bells

Clark Library
English Folk Song

Nancy O'Callaghan, piano (Larner)

Polka)
A Dance)

Kabalevsky

Kathie O'Callaghan, piano (Larner)

Flamenco

W. Gillock

Molly McCarthy, piano (Nicholson)

French Folk Song

Bonnie Boyer, violin (Hughes)
Accompanist, Carol Hughes

Minuet, No. 1

Bach

Lea Copenhefer, violin (Hughes)
Accompanist, Carol Hughes

Chorus from " Judas Maccabeus" Handel

Lael Keen, violin (Hughes)
Accompanist, Carol Hughes

Musette Bach

Accompanist, Karen Basham

The Two Grenadiers Schumann

Accompanist, Carol Hughes

Gayle Keys, violin (Hughes)

Concerto in G Major Telemann

First movement: Largo
Second movement: Allegro

David Ray, viola (Ralph)
Accompanist, Mrs. Fox

Steinway Piano

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC

presents in

Graduate Recital

ROLAND HERZEL
Organist

Pupil of
MELVIN DICKINSON

Calvary Episcopal Church
821 South Fourth Street
Louisville, Kentucky
January 17, 1967
8:30 P.M.

(Given in partial fulfillment of the requirements for the degree of Master of Music.)

PROGRAM

Three settings of the chorale "Herr Jesu Christ, dich zu uns wend" . . . J. S. Bach
BWV 726 (1685-1750)
BWV 709
BWV 655

Fantasie en A majeurCésar Franck
(1822-1890)

Fantasia Chromatica Jan Sweelinck
(1562-1621)

INTERMISSION

Dieu parmi nous (La Nativité du Seigneur) Oliver Messiaen
(1908-)

Scherzo, opus 2Maurice Duruflé
(1902-)

Prelude and Fugue in E minor, BWV 548J. S. Bach

Casavant Organ

presents

JAN. 18, 1967 Season 1966-1967

PHILHARMONIA HUNGARICA

MILTIADES CARIDIS, *Conductor*

Soloist:

LUDWIG HOFFMANN, *Pianist*

"THERE is no more gallant orchestra than the Philharmonia Hungarica. The men and women of this ensemble, nearly all of them young, fled from Hungary after the brave but abortive uprising of 1956 . . . In its United States debut at Carnegie Hall . . . the Philharmonia Hungarica asked for no quarter as a musical organization and it needed none. While this group is more than an orchestra, it is nevertheless a well trained, keenly responsive ensemble . . . The musicians have arrived at a homogeneity of tone, attack, and phrasing that is remarkable." So wrote *The New York Times* following the first appearance of the Philharmonia Hungarica here in October, 1959. Since that first American tour, the Orchestra which returned here in 1964 has grown from an uncertain and possibly temporary group of re-

(Continued on Page 4 of Program)

ITY CONCERTS

of
A ARTISTS MANAGEMENT INC.
57th Street, New York, N. Y. 10019

PROGRAM

Symphony No. 101 in D major ("The Clock")

Franz Josef Haydn
(1732-1809)

Adagio — Presto
Andante
Menuetto: Allegro
Finale: Vivace

This is one of the symphonies that Haydn wrote under contract to J. P. Salomon, the London violinist-impresario. It was composed for Haydn's second visit to England and probably was first performed there at some time between February 10 and May 12, 1794. It is No. 11 of the complete Salomon list.

Similar to many of his symphonies, the first movement opens with a slow introduction marked *adagio*. It soon leads into a very swift *presto* which might remind the listener of a *tarantelle*.

The second movement is slow, marked *andante*, and here one perceives the rhythmic beat of its harmonic parts which could be likened to the ticking of a clock — hence the subtitle, "The Clock Symphony."

As was the custom at that time, the third movement, or section, was a dance form, and this movement is labeled a *menuetto*. The Finale, *vivace*, is fast but simple in structure.

To Franz Josef Haydn, the propagator and developer of the symphony, we owe so much. The orchestra of his time was a far cry from the magnificent instrument we have today, but nevertheless, Haydn, who was meticulous in writing, did everything in his power to make his music colorful. His architectural wizardry in presenting and developing his melodic material cannot be missed by the listener.

Concerto No. 1 in E flat major for Piano and Orchestra

Franz Liszt
(1811-1886)

Allegro maestoso
Adagio
Allegretto vivace
Allegro marziale animato

Soloist: LUDWIG HOFFMANN

This concerto is in one movement and is somewhat similar in form to the symphonic poems of Liszt. It has four clearly discernible sections, but they merge into each other without interruption and form a unified whole. Liszt's characteristic device of making one theme serve several purposes by presenting it under different guises is much in evidence.

The principal theme of the concerto begins *Allegro maestoso* with the strings in unison, answered by strong woodwind chords. The piano enters with an elaborate cadenza, built, in part, on the principal subject, and after some episodic material, sets forth with considerable lyric fervor a melodic passage which leads to a climax. The main theme is answered by brilliant octaves in the piano and appears again more quietly in the orchestra against a shimmering harp-like passage in the solo instrument.

The basses in unison announce the second theme *Quasi adagio*. It is transformed by the piano into a flowing *cantilena*, whose highly ornamented melody continues with string accompaniment and culminates in bold dashes of the piano, followed by a long trill against which a new theme is sung by the flute, clarinet and oboe. This serves as an introduction to the next section, *Allegretto vivace*, which is really a scherzo.

In this section a sparkling theme is hinted at by plucked strings and developed with dainty caprice by the piano. It rises to an impassioned proclamation of the motto, or first theme, which this time acts as a bridge to the fourth section, *Allegro marziale animato*.

Concerning the last section, Liszt wrote: "It is merely an urgent recapitulation of the earlier subject matter with quickened, livelier rhythm, and contains no new motive. This method of binding together and rounding off a whole piece at its close is somewhat my own, but it is quite maintained and justified from the standpoint of musical form. The trombones and basses take up the second part of the motive of the *Adagio*, B major. The pianoforte figure which follows is no other than the reproduction of the motive which was given in the *Adagio* by the flute and clarinet, just as the concluding passage is a variant and a working-up in major of the motive of the *Scherzo*, until finally the first motive on the dominant pedal, B flat, with a trill accompaniment, comes in and concludes the whole."

INTERMISSION

Concerto for Orchestra

Béla Bartók

(1881-1945)

Introduzione (Andante non troppo — Allegro vivace)

Giuoco delle coppie (Allegretto scherzando)

Elegia (Andante, non troppo)

Intermezzo interrotto (Allegretto)

Finale (Presto)

The Concerto for Orchestra was commissioned by the Koussevitzky Music Foundation in memory of the conductor's wife, Natalie Koussevitzky. The score is dated October 8, 1943. The first performance was given by the Boston Symphony Orchestra, Serge Koussevitzky, conductor, on December 1, 1944.

Bartók wrote his Concerto for Orchestra during a period of convalescence from a serious illness — a fact that is reflected in his own characterization of the work, written for the program book of the Boston Symphony Orchestra at the time of the first performance: "The general mood of the work represents, apart from the jesting second movement, a gradual transition from the sternness of the first movement and the lugubrious death-song of the third to the life-assertion of the last."

He thus explained his title and the structure of his score:

"The title of this symphony-like orchestral work is explained by its tendency to treat the single instruments or instrument groups in a '*concertante*' or soloistic manner. The 'virtuoso' treatment appears, for instance, in the fugato sections of the development of the first movement (brass instruments), in the '*perpetuum mobile*'-like passage of the principal theme in the last movement (strings), and, especially, in the second movement, in which pairs of instruments consecutively appear with brilliant passages.

"As for the structure of the work, the first and fifth movements are written in a more or less regular sonata form. The development of the first contains fugato sections for brass; the exposition in the finale is somewhat extended, and its development consists of a fugue built on the last theme of the exposition. Less traditional forms are found in the second and third movements. The main part of the second consists of a chain of independent short sections by wind instruments, consecutively introduced in five pairs (bassoons, oboes, clarinets, flutes, and muted trumpets). Thematically, the five sections have nothing in common. A kind of 'trio' — a short chorale for brass instruments and side-drum — follows, after which the five sections are recapitulated in a more elaborate instrumentation. The structure of the third movement likewise is chain-like; three themes appear successively. These constitute the core of the movement, which is enframed by a misty texture of rudimentary motifs. Most of the thematic material of this movement derives from the 'Introduction' to the first movement. The form of the fourth movement — '*Intermezzo interrotto*' ('Interrupted Intermezzo') — could be rendered by the letter symbols 'ABA — interruption — BA.'"

PHILHARMONIA HUNGARICA

(Continued from Page 1 of Program)

fugee musicians into one of Europe's most highly respected musical organizations.

The story of this Orchestra reads almost like a movie script. Many of these musicians escaped from Communist Hungary through canals and swamps, holding their precious instruments precariously above their heads. Once in Vienna, they determined to form an orchestra. A committee was set up for that purpose, and aid came from many directions including the Rockefeller and Ford Foundations. In May, 1957, when the Philharmonia Hungarica made its debut in Vienna, the leading critic in that city wrote: "While the musicians played compositions by Bartók and Kodály — as only men who have just found themselves homeless can play music of their homeland — many members of the audience wept."

The current tour of the Orchestra on the occasion of its 10th anniversary is meant as a token of the gratitude which the ensemble feels toward the people of the United States for their spontaneous and generous help ten years ago.

The Orchestra now makes its home in Marl, West Germany. It is a cultural and political service of the Federal German Government and the City of Marl that they have recognized the unique idea of this ensemble. By their financial support of the Philharmonia Hungarica, West Germany and Marl have insured not only the existence of a valuable musical body which has won international standing and recognition after only a decade of existence, but also the maintenance of

a worthy symbol of the invincibility of the human spirit and will to freedom.

The Philharmonia Hungarica, for its age, is probably the most well traveled orchestra in the world. It visited the United States in 1959 and only in 1964 was able to fit a second tour into its crowded schedule. This repeat visit confirmed and strengthened the good impressions that had been made several seasons before. "Exactly what makes a people musical remains something of a mystery," wrote the *New York Herald Tribune*, "but whatever it is, the Hungarians have it. The Orchestra remains a strong and communicative musical organization with beautifully articulated string sound and a sense of musical awareness that communicates from player to player and to the audience as well."

MILTADIS CARIDIS, the prominent young conductor who directed the Orchestra on its last tour here, returns this season to lead it during its tenth anniversary year. "An excellent musician," the *New York Journal American* called him. "Caridis aims for clarity, leanness, and careful detail; he has a leisurely way of building up his tasteful and lyric kind of communication," added the *New York Herald Tribune*.

A native of Berlin, pianist LUDWIG HOFFMANN makes his North American debut with the Philharmonia Hungarica. Among others, he has won the Liszt Prize given by the city of Weimar and the International Competition of Munich. Touring in Denmark, England, France, Holland, Italy, Austria, Switzerland and the Scandinavian countries, he has been praised everywhere for his "incredible technique and glorious musicality."

THE PHILHARMONIA HUNGARICA
IS SUPPORTED
by the
GERMAN FEDERAL REPUBLIC
AND CITY OF MARL

THE PHILHARMONIA HUNGARICA
MERCURY RECORDS

Haydn: *Symphony No. 94* ("Surprise"); *Symphony No. 103* ("Drum-roll"), Dorati cond. MG SR 90208

Respighi: *Ancient Dances and Airs for Lute, Soprano, and Violin*, Dorati cond. MG 50199/SR 50200

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165 WEST 57TH STREET
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COLUMBIA ARTISTS MANAGEMENT, Inc. acknowledges with thanks the cooperation of the American Federation of Musicians in making possible the appearance of the Philharmonia Hungarica in the United States of the Philharmonia Hungarica.

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC

presents in

Senior Recital

LESLIE ANDERSON
Trombone

Pupil of
ERNEST LYON

Assisted by
GARY WILSON, Trumpet
JERRY LYON, Horn
CONSTANCE KAREM, Piano

Emily Davison Recital Hall
Friday, January 20, 1967
8:30 P. M.

PROGRAM

I

PHANTASY PIECE, Op. 10, No. 2 Burnet Tuthill

SONATA IN A MINOR Antonio Vivaldi

Largo

Allegro

Largo

Allegro

Leslie Anderson and Constance Karem

II

RICERCARE. Domenico Gabrieli

Grave

Allegro

Moderato

Grave

Leslie Anderson

III

SONATA for Trombone and Piano Richard Monaco

Allegro

Andante

Allegro Molto

Leslie Anderson and Constance Karem

IV

PRELUDE, FUGUE, AND POSTLUDE William Presser

Gary Wilson, Jerry Lyon, and Leslie Anderson

Steinway Piano

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC

presents

WIND ENSEMBLE
LEON RAPIER, CONDUCTOR

Rotunda

January 22, 1967

2:15 P. M.

PROGRAM

- Toccata G. Frescobaldi
arr. Slocum
- Symphony for Band Paul Hindemith
Moderately fast, with vigor
- St. Anthony Divertimento Joseph Haydn
Allegro Transcribed Wilcox
St. Anthony Chorale
Minuetto
Rondo
- Prayer of Saint Gregory for Trumpet and Band Hovhaness
arr. Robert Griffith
- Suite from the Water-Music Handel
First Movement--Allegro arr. Ernest Lyon
- Prelude and Fugue Vaclav Nehybel
- Colossus of Columbia-March Alexander

UNIVERSITY OF LOUISVILLE
SCHOOL OF MUSIC

Preparatory Department

presents

Students in Recital

Davison Recital Hall
January 28, 1967
11:00 A. M.

PROGRAM

Long, Long Ago

Bayly

Todd Henderson, violin (Turpen)
Accompanist, Myra Branyon

Menuet in C
Whirling Leaves

Mozart
Burnam

Anna Rhee, piano (D. Owen)

Allegro)
Allegretto)
Perpetual Motion)
Minuet, No. 1

Suzuki
Bach

Beth Rapier, violin (Turpen)
Accompanist, Mary Rapier

Butterfly)
Indian Forest)
Round and Round)
Whippoorwill)

Frances Clark Library

Keri Kelsey, piano (Ossman)

Waltzing Bears
Playing Jacks

Frances Clark Library
French Folk Song

Scott Anderson, piano (Larner)

Mountain Ballad
Bouncing Ball

American Melody
Donald Waxman

Gerald Dyer, piano (Larner)

Etude

Suzuki

Kathy Lang, violin (Turpen)
Accompanist, Mrs. Lang

Waltz

Brahms

Susie Branyon, violin (Hughes)
Accompanist, Myra Branyon

Toccatina, Op. 27

Kabalevsky

Pamela Meyer, piano (Larner)

Elfin Dance

Grieg

Mary Ann Childers, piano (Larner)

Steinway Piano

Scholarship Benefit Concert



The
University of Louisville School of Music
Alumni Association

presents

LEE LUVISI

pianist

FEBRUARY 3, 1967 — 8:30 P.M.

THE PLAYHOUSE

BELKNAP CAMPUS, UNIVERSITY OF LOUISVILLE

Program

I

- Prelude and Fugue in A minor (BWV 894) Bach
Sonata No. 43 in A-flat major Haydn
 Moderato
 Menuetto I — Menuetto II
 Rondo: Presto

II

- Fantasia in C major, Opus 15 ("Wanderer") Schubert
 Allegro con fuoco ma non troppo — Adagio —
 Presto — Allegro

INTERMISSION

III

- | | | |
|---|---|--------------|
| Ballade in F minor, Opus 52 | } | . . . Chopin |
| Berceuse, Opus 57 | | |
| Andante Spianato e Grande Polonaise Brillante,
Opus 22 | | |

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UNIVERSITY OF LOUISVILLE
SCHOOL OF MUSIC

Preparatory Department

presents

Students

in

Recital

Davison Recital Hall
February 4, 1967
11:00 A.M.

*

PROGRAM

Weeping Willows Clark Library
Monkey shines Clark Library

Michael Lindner, piano (Nicholson)

Etude Kabelevsky

Gwendolyn Jackson, piano (Nicholson)

Gavotte from Mignon Thomas

Billy Cole, violin (McHugh)
Karen Basham, accompanist

Allegro Toccio

David McClure, violin (McHugh)
Louise Weissner, accompanist

Suite No. 2 in D Major Bach
Prelude
Sarabande

Kathleen Louis, cello (G. Whitney)

Concerto in C minor Haydn
Moderato
Adagio
Allegro

Kathleen Louis, cello, (G. Whitney)
Margaret Bridges, accompanist

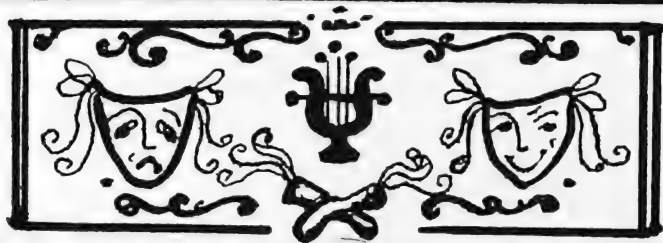
Violin Concerto, Op. 61 , C. Saint-Saëns
First movement: Allegro non troppo

Cheryl Minor, violin (P. Kling)
Frances Morris, accompanist

Steinway Piano

BROWN THEATRE

Louisville, Kentucky



Kentucky Opera Association

"ORPHEUS AND EURYDICE"

February 10-11, 1967



Civic Center for the Performing Arts

THE LOUISVILLE THEATRICAL ASSOCIATION

The Louisville Theatrical Association is a civic, non-profit organization whose chief purposes are:

- To provide Louisville with live professional theatrical entertainment.
- To maintain the Brown Theatre for Louisville as a Civic Center for the Performing Arts.

The Louisville Theatrical Association Sponsors:

- The Theatre Guild-American Theatre Society Subscription Series
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THE BROWN THEATRE — HISTORICAL NOTE

Louisville's famed Macauley's Theatre closed with a performance on August 29, 1925. The new Brown Theatre opened on the evening of October 5, 1925. The Brown was considered then, and still is, one of the finest theatres in the United States.

The Brown seats 1,453 and no seat is more than 75 feet from the stage. It is an "intimate" theatre, ideal for plays as well as concerts.

Going the way of many legitimate theatres in the early 1930's, the Brown was converted into a movie house. It operated as such until September 1962.

On the evening of December 12, 1962, the Brown was re-dedicated as a legitimate theatre to function as Louisville's Civic Center for the Performing Arts. The opening night program included performances by the Louisville Orchestra, Kentucky Opera Association, Louisville Civic Ballet Company, and talks by local dignitaries who were introduced by actor Cyril Ritchard.

On Christmas night 1962, the dreams of a generation of play-goers were fulfilled when the Brown opened its doors to the live-theatre touring show, "The Sound of Music." Since then, the Brown has been almost continuously lighted, offering performances by road shows and local organizations.

The restoration of the Brown Theatre was made possible by a united effort on the part of civic-minded citizens who secured the necessary \$50,000.00 to make it fit as a legitimate theatre. Half the necessary money was secured from the City of Louisville and the other half from The Louisville Foundation. The Brown Theatre is operated by the Louisville Theatrical Association.

The restored Brown Theatre is now in its fourth complete season as a Civic Center for the Performing Arts.

Falling in love has its special day every February 14th. It begins (in our world of fashion) the minute the new-for-spring and summer clothes and accessories arrive at Byck's. Come, let us shoot a dart to your heart with the **newest** for chic individualists . . . it's the **LOVELiest** time of the year, here. Come, see!



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and

UNIVERSITY OF LOUISVILLE

present

ORPHEUS AND EURYDICE

Opera in 3 acts

Music by
C. W. GLUCK

Libretto by
CALZABIGI

Sung in English



BROWN THEATRE

February 10 and 11, 1967

8:00 p.m.

ORPHEUS AND EURYDICE

CAST

ORPHEUS.....Eunice Alberts
EURYDICELinda Anderson
AMOR.....Glenda Wolfe

Men, Women, Furies, Blessed Spirits

The Seminary Choir
of the
Southern Baptist Theological Seminary
Dr. Jay Wilkey, *Director*

The Louisville Civic Ballet Company
Susan Borree, *Guest Artist*

The Kentucky Opera Association Orchestra

Conductor-Producer.....Moritz Bomhard
ChoreographerLawrence Gradus*
Assistant to the Producer.....Dottie Chapman
Technical Director.....Richard I. Mix
Designs.....Moritz Bomhard
Scenic ArtistGregg Kiser
Bas-relief and Sculpture.....Ming Dick and Edward Hamilton
Lighting DesignRichard I. Mix
Costumes executed by.....Misses Sherrill Brown and Frances Cummins,
Mesdames Riccardo Casani and Rose Maluda
Master Electrician.....Dan Pickerill

SYNOPSIS OF SCENES

Time and place — Pre-Homeric Greece

ACT I — Scene 1 — A Grove Surrounding Eurydice's Grave
Scene 2 — At the Gate of the Underworld

ACT II — The Elysian Fields

ACT III — Scene 1 — A Somber Vault in the Underworld
Scene 2 — Near the Temple of Love

15-minute Intermissions between the Acts

Dancers courtesy of The Louisville Civic Ballet Company

Organ courtesy of Stiffler's Pianos and Organs

The Kentucky Opera Association is a member of The Louisville Fund

The Kentucky Opera Association expresses its gratitude to the Louisville Free Public Library and its director, C. R. Graham, for permission to use old Central High School for its workshop.

*Mr. Gradus is Artistic Director of The Louisville Civic Ballet Company

THE STORY – Orpheus and Eurydice

ACT I — Scene 1 —

A Grove Surrounding Eurydice's Grave

A group of mourners are lamenting the death of Eurydice. Orpheus, the celebrated singer and Eurydice's bereaved husband, bids the others leave. After pouring out his grief, he appeals to the cruel gods of the Underworld, offering to descend to Hades to abduct his wife from the Realm of the Dead. Amor, the God of Love, informs Orpheus his request has been granted. He shall descend and bring back his wife, provided he refrain from looking at her before their re-emergence on earth. Moreover, he is not to tell her of this condition. Orpheus, sensing the torment to which this decree will subject them both, accepts the challenge and proceeds to the Underworld.

Scene 2 — At the Gates of the Underworld

The terrifying Monsters and Furies guarding the entrance to the Realm of the Dead at first refuse the wanton mortal. Gradually their wrath is soothed by the beauty of Orpheus' singing and he is admitted through the gate. Orpheus proceeds to the Elysian Fields, the domain of the Blessed Spirits.

ACT II — *The Elysian Fields*

Orpheus is welcomed by a chorus of Blessed Spirits. Deeply moved by the beauty and peace around him, he soon remembers the purpose of his coming and asks the gods to guide him to Eurydice. She is brought in by a group of Blessed Spirits. Orpheus, carefully averting his eyes, leads her on the way back to earth.

ACT III — Scene 1 —

A Somber Vault in the Underworld

Eurydice has become aware of the identity of her rescuer, although she has not seen his face. She is dismayed by his refusal to look at her. Orpheus, unable to give an explanation for his strange behavior, urges her to follow him. Eurydice starts doubting his love. When her anxiety turns to despair, Orpheus, no longer able to control himself, turns to her and dooms her forever. She dies. He attempts suicide but is stopped by the God of Love. Orpheus' devotion and loyalty have induced the gods to waive the fatal clause. Amor guides Orpheus and the reawakened Eurydice back to earth.

Scene 2 — Near the Temple of Love

Happily reunited with their friends and companions, Orpheus and Eurydice join in the praise of Love as the dominant force in the world to which everyone should pay a joyous tribute.

THE OVERTURE

Very much in the manner of baroque composers, and especially Gluck who freely exchanged musical numbers from one opera to another if such an exchange seemed advantageous, we have decided to use the overture to *IPHIGENIA IN AULIS* instead of the one which Gluck wrote for *ORPHEUS AND EURYDICE*. The reason is simple: we wanted to replace a mediocre composition with an excellent one!

ABOUT THE ARTISTS

EUNICE ALBERTS

EUNICE ALBERTS (Orpheus) has won an enviable national reputation in performances with the New York City Opera, the Lyric Opera of Chicago, the San Francisco Opera and the opera companies of Houston and Washington, D.C. She has appeared as soloist with such distinguished conductors as Leonard Bernstein, Josef Krips, Charles Munch and Eugene Ormandy. Recently, she was chosen as one of the four soloists for the Mozart Requiem celebrated at the Cathedral of the Holy Cross in Boston in memory of John Fitzgerald Kennedy. The Mozart work, performed by members of the Boston Symphony and three choirs, was recorded by RCA Victor. In addition to this and other works on the Victor label, Miss Alberts has recorded for Westminster, Vanguard and Composers Recordings, Inc.

LINDA ANDERSON

LINDA ANDERSON (Eurydice) who is making her first appearance with the Kentucky Opera Association, is a graduate of the Eastman School of Music in Rochester, New York. Following her graduation, she went abroad for advanced music study at

the famous Hochschule fur Musik in Cologne, Germany. She has been quite active in the fields of opera and oratorio both in this country and abroad, and recently had the signal honor of being chosen soprano soloist in the world premiere of Stravinsky's "Requiem Canticles," the performance of which was conducted by the composer and his assistant, Robert Craft. She also appears as soloist in this work and the Stravinsky Mass in the new recording by Columbia, to be released soon. Mrs. Anderson is, at present, a member of the faculty of the Indiana University School of Music.

GLEND A WOLFE

GLEND A WOLFE (Amor) is familiar to local music audiences through her regular appearances as soloist with the Bach Society of Louisville. A native Louisvillian and a graduate of the U. of L. School of Music, Miss Wolfe, in 1965, went to New York as a semi-finalist in the Metropolitan Auditions, an international competition involving Canada, Australia and all 50 of the United States. An experienced recitalist and performer in oratorio, Miss Wolfe is making her operatic debut in "Orpheus and Eurydice."

HANS CONRIED in "GENERATION"

BROWN THEATRE — FEBRUARY 13, 14, 15

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ORPHEUS AND EURYDICE

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Virginia Bugg
Kitty Coates
Brenda Clapp
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Ray Brumbelow
Bill Bugg
Gary Ferguson
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Gentlemen: Mark Diamond, Robert Dicello, Michael Lichtefeld, John Whittenberg.

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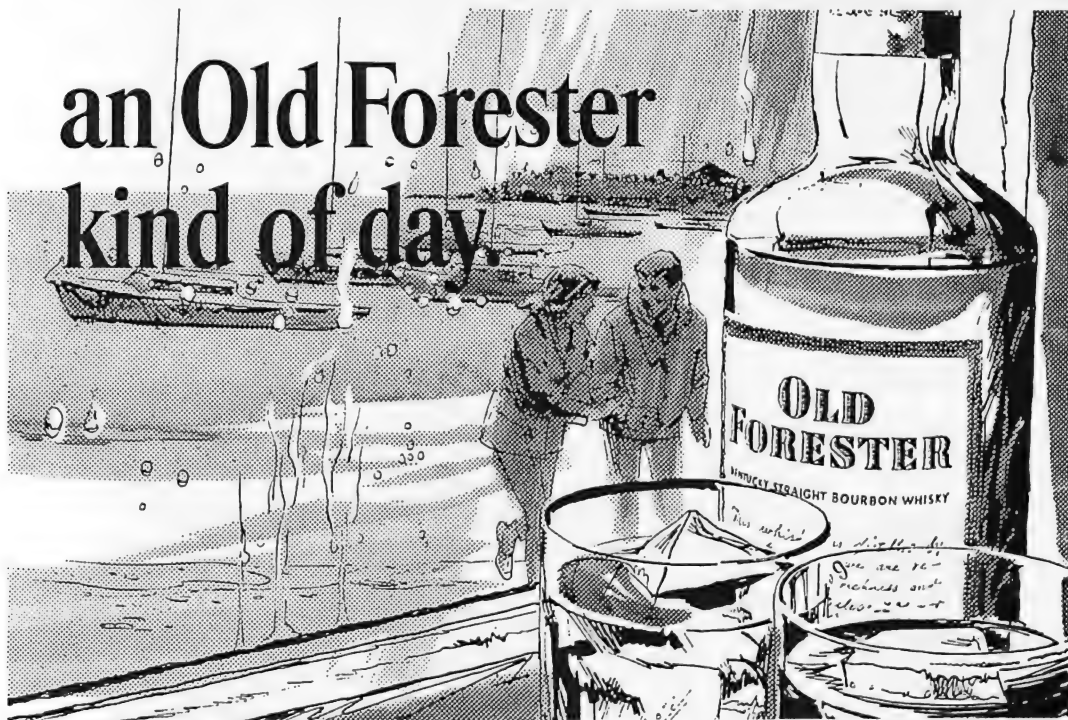
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"GENERATION"

The play "Generation" comes to the Brown Theatre for four performances beginning February 13.

GENERATION is the Broadway comedy by a new playwright, William Goodhart. Hans Conried, who appeared in *The Absence of a Cello*, plays a successful Chicago advertising executive in GENERATION.

The play's title refers to the usual stormy differences between generations, and also infers a reference to reproduction. Hans Conried as the broad-minded father must adjust to the different ideas of his just-married daughter and his son-in-law who are living in the loft of a warehouse on the edge of Greenwich Village. His biggest shock is the newlyweds' plan for a do-it-yourself delivery of their impending baby.

After many funny situations, all ends happily with an indication that the generations are not really so very far apart—that at a time of crisis even the young can see reason.

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actors
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BROWN THEATRE FORECAST

February 13-14	8:30 P.M.....	"Generation" with Hans Conried: (Theatre Guild)
February 15	2:30 and 8:30 P.M.....	
February 21	8:30 P.M.....	The Louisville Orchestra: Sixten Ehrling, Guest
February 22	3:00 P.M.....	Conductor; with Vladimir Ashkenazy, Pianist
March 1-3	8:30 P.M.....	"Half a Sixpence"; Broadway Hit Musical; (Theatre Guild)
March 4	2:30 and 8:30 P.M.....	" " " " "
March 6-11	Eves. 8:30 P.M.....	National Repertory Theatre in O'Neill's
	Mats. 2:30 P.M.....	"A Touch of the Poet," Noel Coward's
(3 matinee days to be announced)		"Tonight at 8:30," and Moliere's
		"The Imaginary Invalid" (Theatre Guild)
March 14	8:30 P.M.....	The Louisville Orchestra: Werner Torkanowski,
March 15	3:00 P.M.....	Guest Conductor; with Itzhak Perlman, Violinist
March 30	3:00 P.M.....	Kentucky Opera Association: Moritz Bomhard,
March 31 and April 1.....	8:00 P.M.....	Director; "La Traviata"—Verdi
April 4	8:30 P.M.....	The Louisville Orchestra: Robert Whitney,
April 5	3:00 P.M.....	Conductor; Matislav Rostropovich, Cellist
April 13-14	8:30 P.M.....	"A Delicate Balance";
April 15.....	2:30 and 8:30 P.M.....	the Edward Albee play.
May 8-13	Eves. 8:30 P.M.....	"The Odd Couple" with George Gobel and
May 10 and 13	Mats. 2:30 P.M.....	Phil Foster: (Theatre Guild)
May 21	3:30 P.M.....	Louisville-Jefferson County Youth Orchestra with Sidney Harth
Late May		"Philadelphia, Here I Come"; (Theatre Guild)

HANS CONRIED in "GENERATION"

BROWN THEATRE — FEBRUARY 13, 14, 15

ZANY ★ AMUSING ★ GENUINE ★ FUNNY ★ INTELLIGENT ★ RICH

WARM ★ REFRESHING ★ HILARIOUS ★ ARTICULATE ★ WRY

"HALF A SIXPENCE"

LONDON AND NEW YORK HIT

**Comes to the Brown Theatre March 1
for 5 Performances**

The talented young Kenneth Nelson will play the leading role in the exuberant new musical, "Half a Sixpence," when it comes to Louisville's Brown Theatre on March 1 for five performances.

Already a favorite with Louisville audiences for his show-stopping performance in "Stop the World I Want to Get Off" several seasons ago, Nelson is currently reaping rave reviews for his role in "Half a Sixpence."

A hit with both London and New York audiences, where it seemed in both cities to run forever, the musical is based on H. G. Wells' novel, "Kipps," and concerns the rise and fall of a draper's apprentice who sleeps in a store's dank basement. It follows the young hero through his rise to wealth and consequent fall to poverty while gaining new heights in the wisdom department.

Nelson rose to prominence on Broadway as the star of "Seventeen." He then went on to star in "The Fantasticks," which has become one of the most successful off-Broadway shows ever produced, and subsequently succeeded Anthony Newley on Broadway as Littlechap in "Stop the World," continuing in the role on tour.

The praise of the New York critics is being echoed throughout the United States who have been witnessing this exciting attraction. "A winner. A jolly musical. I started to smile very early and that joy never left me. It has a fortune's appeal in its simplicity and charm" was the description of William A. Raidy of the New York Newhouse papers. John McClain of the Journal American said it was "a big blooming musical hit. A splendid evening of musical theatre. The group numbers are magical, the dances are merely superb."

John Chapman of the New York Daily News described "Half a Sixpence" as "a delightful song, story and dance celebration. It's the dancingest show in town and should lighten anybody's heart."

"Half a Sixpence" is now scheduled to play March 1-4 at the Brown Theatre with a Saturday matinee on March 4.

Mail Order advertisement for "Half a Sixpence" will appear in The Courier-Journal next Sunday (February 12). Tickets may be purchased over the counter at the Box Office in the Brown Theatre beginning Monday, February 20.



KENNETH NELSON headlines the singing and dancing cast in the big London-New York musical hit, "Half a Sixpence" coming to the Brown Theatre on March 1 for five performances, with a Saturday matinee.



The
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Company presents

HANS CONRIED

*in the Delightful, Hilarious
Broadway Comedy Hit*

GENERATION

by William Goodhart

ORIGINALLY PRODUCED BY FREDERICK BRISSON

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BROWN THEATRE

Mon., Tues. and Wed. Feb. 13, 14, 15

Evenings at 8:30—Orch. \$5.00; 1st 5 rows Balc. \$4.00; Rest of Balc. \$3.00
Wednesday Matinee at 2:30—Orch. \$4.50; 1st 5 rows Balc. \$3.50; Rest of Balc. \$2.50

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UNIVERSITY OF LOUISVILLE

SCHOOL OF MUSIC

Preparatory Department

presents

Students in Recital

Davison Recital Hall
February 11, 1967
11:00 A.M.

P R O G R A M

Twinkle, Twinkle Little Star Folk Song
arr. by Suzuki

Bryan Elliott, violin (Turpen)
Mrs. Elliott, accompanist

Lightly Row German Folk Song
Lullaby German Folk Song

Lisa Koltveit, violin (Ralph)
Nina Ralph, accompanist

Perpetual Motion Suzuki

Leigh Anne Jones, violin (Ralph)

Gavotte from Mignon Thomas

Bill Cole, violin (P. McHugh)
Karen Basham, accompanist

Allegro Fiocco

David McClure, violin (P. McHugh)
Carol McClure, accompanist

At Twilight Diller and Quaile
Waltz Diller and Quaile

Janice Nickels, piano (Larner)

Folk Dance, Op. 39, No. 17 Kabalevsky

Linda Hassell, piano (Larner)

Waltz Shostakovich
Gavotte Telemann

Sally White, piano (Larner)

Twinkle, Twinkle Variations arr. by Suzuki
French Folk Song arr. by Suzuki
Long Long Ago Bayly
Allegro Suzuki
Minuet Bach
Chorus from Judas Maccabaeus Handel
Waltz Brahms
Bourrée Handel
The Two Grenadiers Schumann
Perpetual Motion Suzuki

Violin Classes

Carol Hughes)
Karen Basham) accompanists

Concerto in A minor, Op. 16 Grieg
First movement

Lorna Griffitt, piano (D. Owen)
Robert Lam, accompanist

Steinway Piano

The Hattie Bishop Speed Music Room
of

The J. B. Speed Art Museum

ENDOWED CONCERTS

PRESENTS

MISHA DICHTER

Pianist

PROGRAM

I.

- Three Sonatas *Domenico Scarlatti*
 C Major
 G Minor
 C Major
- Sonata in A Major, Opus Posthumous *Franz Schubert*

INTERMISSION

II.

- Intermezzo in A Minor, Opus 118, No. 1)
Intermezzo in A Major, Opus 118, No. 2) *Johannes Brahms*
Intermezzo in E Major, Opus 116, No. 4)
Rhapsody in E flat Major, Op. 119, No. 4)
- Prelude and Fugue in A flat Major *Dimitri Shostakovich*
- Trois Mouvement de Petrouchka *Igor Stravinsky*

* * * * *

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Woman's Club Auditorium

February 13, 1967

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC

presents in

Junior Recital

CAROLINE ISABELLE, Clarinetist

MARGARET BRIDGES, Pianist

Emily Davison Recital Hall
Tuesday, February 14, 1967
1:00 P. M.

PROGRAM

Sonate (1939) Paul Hindemith

Mässig bewegt

Lebhaft

Sehr langsam

Kleines Rondo, gemächlich

Sonata in F minor, Op. 120, No. 1 Johannes Brahms

Allegro appassionato

Andante un poco Adagio

Allegretto grazioso

Vivace

Steinway Piano

UNIVERSITY OF LOUISVILLE
SCHOOL OF MUSIC

(Gardencourt

Emily Davison Recital Hall

February 16, 1967

1:00 P.M.

PROGRAM

English Suite II in A minor J. S. Bach
Prelude
Allemande
Courante
Sarabande
Bourrée I, II
Gigue

Agnes Levin, piano (D. Owen)

String Quartet, opus 18, No. 3 Beethoven
Allegro
Andante con moto
Allegro
Presto

Barbara Meek) violins
Joan Capra)
George Maull, viola
Richard Rose, cello
(prepared by P. Kling)

Steinway Piano

UNIVERSITY OF LOUISVILLE
SCHOOL OF MUSIC

Preparatory Department

presents

Students

in

Recital

Davison Recital Hall
February 18, 1967
11:00 A. M.

PROGRAM

Arpeggio

Unknown

Mary Julian Rapier, Irish harp (Kling)

Jeanie with the Light Brown Hair

S. Foster

Debbie Kletter, harp (Kling)

Angelus

H. Renie

Peggy Darcy, harp (Kling)

Shortnin' Bread

Southern Folksong

Giant and the Dwarf

Donald Waxman

Daniel Hockaday, piano (Larner)

Bogeyman

Frances Clark Library

The Little Beggar

French Melody

Clare Hockaday, piano (Larner)

The Cuckoo's Call

Emil Söchting

Rebecca Orem, piano (Larner)

Gavotte
Chimes

Telemann
Alexander Tcherepnin

Debra McNeese, piano (Larner)

Menuet de Sigr. Bach
A Little Song

L. Mozart
Kabalevsky

Sarah Jean Childers, piano (Ossman)

Concerto, Op. 16, in A minor
Allegro molto moderato (1st movement)

Grieg

Mary Wilanna Smothers, piano (Aldrich)
Frances Morris, accompanist

Harping on a Harp
Song in the Night

R. Maxwell
C. Salzedo

Barbara Stutzke, harp (Kling)

Concerto, Op. 16, in A minor

Grieg

Carol Pitts, piano (Aldrich)
Frances Morris, accompanist

Steinway Piano

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC

presents in

Junior Recital

FRANK CALLAWAY, French horn

Pupil of

Jerry W. Ball

Assisted by

Carol Turpen, soprano

Mary Rapier, piano

and

Members of the Louisville Percussion Ensemble

Samuel Harris

Elizabeth Freas

Donald Knaack

Roger Willis

Charles Craig

Keith Spring

Richard Straight

James Livingston, Conductor

Emily Davison Recital Hall

February 23, 1967

8:30 P.M.

PROGRAM

Sonata (1939) Bernhard Heiden
Moderato
Rondo: Allegretto

Evolution (1951) Harold Farberman
Movement 2: Andante

INTERMISSION

Concerto, op. 91 (1953) Reinhold Gliere
Allegro
Andante
Moderato-Allegro vivace

Steinway Piano

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC

presents in

Senior Recital

BARBARA ELLIOTT, clarinet

assisted by

Caroline Isabelle, clarinet

George Maull, viola

Constance Karem, piano

Emily Davison Recital Hall

Friday, February 24, 1967

8:30 P.M.

PROGRAM

Fantasiestücke, op. 73 Robert Schumann
Zart und mit Ausdruck
Lebhaft, leicht
Rasch und mit Feuer

Sonata for Two Clarinets (1918) Francis Poulenc
Presto
Andante
Vif

Première Rhapsodie (1910) Claude Debussy

INTERMISSION

Trio in E-flat, K. 498 W. A. Mozart
Andante
Menuetto
Allegretto

Steinway Piano

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC

presents

CONCERT BAND

LEON RAPIER, CONDUCTOR

Rotunda

2:30 P.M.

February 26, 1967

PROGRAM

El Capitan March John Philip Sousa

Second Symphony Alexander Borodin
First Movement--Allegro moderato

Irish Tune From County Derry Percy Grainger

Prologue from "West Side Story" Leonard Bernstein
arr. B. Gilmore

Light Cavalry Overture E. Von Suppe
arr. Henry Fillmore

Stewball Gail Kubik
Moderately fast
Fast, briskly

Polka and Fugue from
"Schwanda, the Bagpiper" Jaromir Weinberger
Transcribed by Cliff Bainum

The Graduate School
of the
University of Louisville

presents

EDWARD E. LOWINSKY

in a free, illustrated

public lecture on

THE MUSICAL AVANT-GARDE

OF THE RENAISSANCE

Friday, March 3, 1967

at 8:30 P.M.

in the Allen Court Room

Belknap Campus

EDWARD E. LOWINSKY
(born in Stuttgart, Germany, 1908)
is the holder of the Ferdinand
Schevill Distinguished Service Pro-
fessorship in Musicology at the
University of Chicago. He has been
Professor of Musicology at the Uni-
versity of California in Berkeley
(1956-61); Associate Professor at
Queens College (1949-1956); and
Assistant Professor at Black Moun-
tain College (1942-1947).

He received his Ph. D. from the Uni-
versity of Heidelberg in 1933. His
dissertation, Orlando di Lasso's
Antwerp Motetbook, was published in
enlarged form in 1937. He is the
author of the revolutionary Secret
Chromatic Art in the Netherlands
Motet (1946); Tonality and Atonality
in Sixteenth-Century Music (1961);
and of the three-volume Medici Codex
of 1518 (scheduled for publication
in 1968).

Most of his twenty-five major
articles center on the Renaissance,
investigating, revealing and clari-
fying many of the heretofore un-
solved problems in the music of
Ockeghem, Josquin, Gombert, Greiter,
Willaert, and of English organ music.

Other articles - some of them of
book length - range more widely:
from Musical Genius - Evolution and
Origin of a Concept; to The Music in
"St. Jerome's Study" (Carpaccio's
painting); The Goddess Fortuna in
Music; Taste, Style, and Ideology in
Eighteenth-Century Music; On
Mozart's Rhythm; and even On Matters
of a Doctor's Degree for Composers.

Professor Lowinsky has been the re-
cipient of the following fellowships:
Guggenheim (1947-1948); Institute
for Advanced Study at Princeton
(1952-1954); Bollingen (1952-1954 and
1956-1958). He was Colvin Research
Professor (1964-1965) and is now the
General Editor of Monuments of
Renaissance Music (1964--). and an
Associate in the Columbia University
Seminar on the Renaissance (1952--).

At present he is a member of the
Executive Board of the American
Musicological Society, as well as a
member of its Council. He is the
representative of musicology on the
Council of the Renaissance Society
of America and a member of the study
committee of scholars at CRIA (the
Committee for the Restoration of
Italian Art).

BELLARMINE
COLLEGE

PARENTS
WEEK END

WELCOME TO PARENTS WEEK END

March 3 - 4 - 5

1967

Parents Week End is sponsored by the Bellermine College Parents Association.

THE LOUISVILLE STRING QUARTET

IN
CONCERT

featuring:

Paul Kling - Violin
Peter McHugh - Violin
Virginia Schneider - Viola
Grace Whitney - Cello

assisted by:

William Piacitelli - Bass

P R O G R A M

Eine Kleine Nachtmusik
Allegro
Romanza (Andante)
Menuetto (Allegretto)
Rondo (Allegro)

Mozart

Quartet op. 18, No. 2
Allegro
Adagio cantabile
Scherzo (Allegro)
Allegro molto quasi presto

Beethoven

Intermission

Quintet op. 77
Allegro con fuoco
Scherzo (Allegro vivace)
Poco Andante
Allegro assai

Dvorak

Friday, March 3, 1967

Auditorium
Bellarmine Campus

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC

presents in

Senior Recital

ROBERT LAM
pianist

Student of
LEE LUVISI

Emily Davison Recital Hall
March 4, 1967
8:30 P.M.

(Given in partial fulfillment of the requirements for the degree Bachelor of Music.)

PROGRAM

Sonata No. 31 in E Major Haydn

Moderato

Allegretto

Finale: Presto

Sonata in C Major, opus 53 ("Waldstein") Beethoven

Allegro con brio

Introduzione: Adagio molto

Rondo: Allegretto moderato - Prestissimo

INTERMISSION

Four Ballades, Opus 10 Brahms

Mephisto Waltz Liszt

Steinway Piano

UNIVERSITY OF LOUISVILLE
SCHOOL OF MUSIC

Preparatory Department

presents

Students in Recital

Davison Recital Hall
March 4, 1967
11:00 A.M.

PROGRAM

Minuet No. 2
Happy Farmer

Bach
Schumann

Lea Copenhefer, violin (Hughes)
Myra Branyon, accompanist

Long, Long Ago
Two Grenadiers

Bayly
Schumann

Lael Keen, violin (Hughes)
Carol Hughes, accompanist

Gavotte

Lully

Frances Miller, violin (Hughes)
Myra Branyon, accompanist

Gavotte from "Mignon"

Thomas

Susan Branyon, violin (Hughes)
Myra Branyon, accompanist

Rigadoun

Rameau

Trio: Denys Vonder Haar, violin
Lisa Vonder Haar, cello
Lorna Griffitt, piano

Prepared by Whitney

Oh, Dear	Traditional
Nightingale	French
Down in the Valley	American

Beth Rapier, piano (Ossman)

Minuet in G major	J. S. Bach
Arpeggio Waltz	Rolseth

Mary Julian Rapier, piano (Ossman)

The Augmented Triad)	
The Twelve Tones)	
Shifted Rhythm)	
Twelve Upside Down)	Wallingford Riegger

Drew Foley, piano (B. Owen)

Symphonie Espagnole, Op. 21	Edouard Lalo
1st movement: Allegro non troppo	

William Quillen, violin (Kling)

Steinway Piano

UNIVERSITY OF LOUISVILLE
SCHOOL OF MUSIC

Gardencourt

Emily Davison Recital Hall

March 9, 1967

1:00 P.M.

PROGRAM

Concerto in A Minor for Violin Johann Sebastian Bach
First movement^t (adapted for Marimba by Morris Goldenberg)

Donald Knaack, marimba (Otten)
Diane Conway, piano

Trio in E-flat, K. 498 W. A. Mozart
Third movement: Allegretto

Barbara Elliott, clarinet
George Maull, viola
Constance Karem, piano
(Prepared by J. Livingston)

Partita II in D Minor Bach
Sarabande
Allemande

Joan Capra, violin (P. Kling)

Sonata for Two Clarinets Francis Poulenc
Presto
Andante
Vif

Barbara Elliott }
Caroline Isabelle } clarinets (Livingston)

Steinway Piano

UNIVERSITY OF LOUISVILLE
SCHOOL OF MUSIC

Preparatory Department

presents

Students in Recital

Davison Recital Hall
March 11, 1967
11:00 A. M.

PROGRAM

Whippoorwill	)	Clark Library
Freight Train)	
Walking Like Elephants)	
Leaky Faucet)	

Lisa Howard, piano (Ossman)

In A Toy Shop	Nevin
Variation	B. Barlow
Far Away Bell	Waxman
Cheshire Cat	Clark Library

Beverly Barlow, piano (Ossman)

Bouncing Ball	Waxman	
Far Away Chimes	)	Clark Library
The King's Daughter)	

Joan Barlow, piano (Ossman)

Moody	Frances Clark Library
Grandma Grunts	Appalachian Folktune

Millicent Moses, piano (Larner)

An Oriental Song	Donald Waxman
Bait A Hook	Virginia Folksong

Alexander Stavrolakis, piano (Larner)

Goldfish Waltz	McCue
Lullaby	Frackenpohl
The Owl's Story	André

Beth Rapier, piano (Ossman)

Pebble Brook
Gay Interlude

André
Cokely

Mary Julian Rapier, piano (Ossman)

Largo from the New World Symphony
On Wings of Song
March from Carmen

Dvorak
Mendelssohn
Bizet

David Scott, trumpet (Debth)

The Cossack
Song for Kathleen

Scott
Procter

Jan Barlow, piano (Ossman)

Minuet de Sigr. Bach
A Little Song

L. Mozart
Kabalevsky

Sarah Jean Childers, piano (Ossman)

Elfin Dance, Op. 12, No. 4

Edvard Grieg

Karen White, piano (Larner)

Entrée

G. F. Handel

David Kimbro, piano (Larner)

Steinway Piano

LOUISVILLE COMMUNITY CONCERT ASSOCIATION

presents

Season 1966-1967

MEMORIAL AUDITORIUM

MARCH 11, 1967

EDITH PEINEMANN

VIOLINIST

LEON POMMERS *at the Piano*



WHEN EDITH PEINEMANN made her debut American tour in the fall of 1962, she not only lived up to the heraldry which preceded her arrival on these shores—she surpassed it. Audiences cheered her virtuosity, and critics, caught somewhat unaware, went hurriedly to their lexicons to find new words to describe her performance. Of her U.S. debut with the Cincinnati Symphony Orchestra, Henry S. Humphreys, veteran critic of that city's *Enquirer*, told how the orchestra's musicians had hurried to her dressing room to offer their personal congratulations after her performance—a singular kind of salute among musicians, and he concluded, "It was the most sensational United States debut I have ever heard in my more than 25 years of music reviewing. The word 'fabulous' is in order here. It capitulated the most amazing ovation.

(Continued on Page 4 of Program)

COMMUNITY CONCERTS

Division of

COLUMBIA ARTISTS MANAGEMENT INC.

West 57th Street, New York, N. Y. 10019

EDITH PEINEMANN

(Continued from Page 1 of Program)

Today Edith Peinemann is princess of the violin kingdom; tomorrow she will rule it as queen, I predict."

Miss Peinemann's New York recital debut in Town Hall was just as auspicious. "The occasion was one to cherish in the memory and ring happily in the ear. She triumphed where there is frequently despair. Indeed she is one of the finest violinists to come our way in quite some time," wrote Jay Harrison in the N.Y. Post. The N.Y. Times called her "a first class violinist," and the World-Telegram & Sun critic said she "sounded just as fascinating as she looked." "Edith Peinemann Scores in Bow," headlined Miles Kastendieck's article in the Journal-American. "She is a musical thoroughbred," he concluded.

In the interim, the artist has performed with a number of America's leading orchestras: The Pittsburgh Symphony and the Cincinnati Symphony (three separate engagements in three different seasons!), the Cleveland Orchestra with George Szell (two seasons in that city and on tour when she played in Carnegie Hall), the Chicago Symphony, the Baltimore Symphony, the Dallas Symphony, the Houston Symphony, the Los Angeles Philharmonic, the Milwaukee Symphony and the Kansas City Philharmonic. Most notable of the many European orchestras who engage and re-engage Miss Peinemann are the Vienna Symphony, the Berlin Philharmonic, the Budapest Philharmonic, the Munich Philharmonic.

When violinist Arthur Grumiaux was injured in 1965 and was forced to cancel an engagement, Miss Peinemann returned to America hastily for an engagement with the New York Philharmonic playing the diabolically difficult Violin Concerto #2 of Bartok. A split second after the last note (and before a stunned audience realized the work's conclusion) orchestra men cheered her followed by the audience's own bravas! Notices by every major New York critic confirmed a great personal triumph for the artist.

Prior to her current 66-67 U.S. tour she performed with the Concertgebouw Orchestra in Amsterdam, with Zurich's Tonhalle Orchestra with Rudolf Kempe, with the Czech Philharmonic

and Karel Ancerl in Prague. In Vienna she played a joint recital with Joerg Demus as well as five performances with the Vienna Symphony of the Prokofiev concerto conducted by Charles Munch. She also performed in Leipsig and Dresden and will conclude her season as soloist with the Berlin Philharmonic. She was one of the first artists honored to perform with the latter orchestra shortly after the opening of that city's new Philharmonic Hall in the fall of 1963.

Highlights of Miss Peinemann's career on these shores this season include her third engagement with the Cleveland Orchestra and her second with the New York Philharmonic plus a New York recital engagement. She is also making first appearances with the orchestras of Atlanta, San Antonio, Austin, Oklahoma City and the Florida Symphony. Her schedule also includes recitals in Madrid, Basle and Goteburg. At this writing negotiations are under way for Miss Peinemann's first tour of South America next May and June.

When she was only 19, Yehudi Menuhin predicted, "She is beginning a brilliant and successful career." Obviously, Miss Peinemann has more than fulfilled Menuhin's confidence in her talents.

Among special citations which she has received, she is justifiably happiest about the Plaque Eugene Ysaye, the famous Belgian award. Thus far, the only other artists who have been so honored are such elder masters as David Oistrakh, Leonid Kogan, Elisabeth Gilels and Arthur Grumiaux.

The artist's inheritance and environment contributed much to her development. She is the daughter of Robert Peinemann, concertmaster of the Symphony Orchestra of Mainz where she was born. At her insistence, she began studies with her father when she was but four and played her first public performance at seven. She later studied with the German violinist Heinz Stanske and, on scholarship, with Max Rostal in London.

If Miss Peinemann is today an exciting musical personality on two continents, credit the young lady with the kind of active dedication that is the hallmark of great artists. As a child of four she never lost sight of the target. As a charming young woman in her twenties, she demonstrates in every performance her deep love of music with violin virtuosity rarely encountered today.

EDITH PEINEMANN on Records:

DVORAK: Violin Concerto (coupled with Ravel's "Tzigane").
Czech Philharmonic Orchestra, Peter Maag, Conductor. Deutsche Grammophon Gesellschaft 39120/
139120 (Stereo)

The Steinway is the official piano of the Louisville Community Concert Association. The Steinway is sold at Shackelton's.

EDITH PEINEMANN is managed by

COLUMBIA ARTISTS MANAGEMENT, INC.

Personal Direction: WEINHOLD and THOMPSON
165 West 57th Street
New York 19, N. Y.

UNIVERSITY
OF
LOUISVILLE
CHORAL CONCERT

featuring...

MADRIGALS

CHOIR

SOLOISTS

PERCUSSION ENSEMBLE

directed by Italo Taranta

BIGELOW HALL
THURSDAY, MARCH 16, 1967
8:30 P. M.

PROGRAM

I MADRIGALS

- The Silver Swan Gibbons
- E la don don Anonymous
- A mor Monteverdi
Soloist: Mary Lee Farris
- Quell augellin che canta Monteverdi
- Tu dormi Monteverdi
Soloist: Carol Turpen, soprano
Mary Lee Farris, alto
Edward Baker, tenor
Eugene Soulsby, bass
- Chioma d'ora Monteverdi
Soloist: Samuel Springer, tenor
Edward Baker, tenor
Carol Turpen, violin
Noel Felde, violin
- Il est bel et bon Passereau

INTERMISSION

II CHOIR and PERCUSSION ENSEMBLE

- CARMINA BURANA (Selections) Orff
- O Fortuna Choir
- Fortune plango vulnera Choir

Ecce gratum	Choir
Floret silva	Choir and Madrigal
Swaz hie gat umbe	Choir
Estuans interius	Solo Eugene Soulsby, baritone
Olim lacus colveram	Solo and Male Chorus Edward Baker, tenor
Ego sum abbas	Solo and Male Chorus Eugene Soulsby, baritone
Stetit puella	Solo Carol Turpen, soprano
Circa mea pectora	Solo and Choir Eugene Soulsby, baritone
Si puer cum puellula	Sextet
Veni, veni, veni	Double Choir
In trutina	Solo Soprano
Tempus est iocundum	Choir
Dulcissime	Solo Rosemary Basham, soprano
Ave formosissima	Choir
O fortuna	Choir

EDUARD PERRONE, accompanist

Steinway Piano

UNIVERSITY OF LOUISVILLE
SCHOOL OF MUSIC

Gardencourt

Emily Davison Recital Hall

March 16, 1967

PROGRAM

1:00 P.M.

Violin Concerto Mendelssohn
First movement: Allegro molto appassionato

Elisabeth Updegraff, violin (P. Kling)
Paige Gabhart, piano

A Little Sonata for Three Flutes (1961) Paul Brink
Allegro
Largo
Allegro

Donna Hoog }
Nancy Blakemore } Flute trio (Livingston)
Nancy Harris }

Steinway Piano

CHAMBER MUSIC SOCIETY, INC.
(AFFILIATED WITH UNIVERSITY OF LOUISVILLE)

presents

THE FINE ARTS QUARTET

LEONARD SORKIN, *Violin* GERALD STANICK, *Viola*
ABRAM LOFT, *Violin* GEORGE SOPKIN, *Cello*

The Playhouse, Saturday, March 18, 1967 at 8:30 P.M.

P R O G R A M

QUARTET IN Bb MAJOR, Opus 76, No. 4 HAYDN

Allegro con spirito

Adagio

Menuetto

Finale: Allegro, ma non troppo

QUARTET NO. 2 CHARLES IVES

Discussions (Andante moderato)

Arguements (Allegro con spirito)

"The Call of the Mountains" (Adagio)

I N T E R M I S S I O N

QUARTET IN E MINOR, Opus 59, No. 2 BEETHOVEN

Allegro

Molto adagio

Allegretto

Finale: Presto

Records: Concertapes Stereo Recordings
Concert-Disc Stereo
and Monophonic Recordings

Colbert Artists Management
850 Seventh Avenue
New York 19, New York

UNIVERSITY OF LOUISVILLE
SCHOOL OF MUSIC

Preparatory Department

presents

Students in Recital

Davison Recital Hall
March 18, 1967
11:00 A. M.

PROGRAM

Halloween)
In A Canoe)
Wiggle-Worm)
Gypsy Camp)

Frances Clark Library

Emanuela Fogle, piano (Larner)

Gavotte

G. P. Telemann

Donna Killion, piano (Larner)

Wind in the Chimney)
Popcorn)

Clark Library

Lisa Howard, piano (Ossman)

Men From Mars)
Spanish Guitars)

Clark Library

Betsy Helm, piano (Ossman)

Leaky Faucet)
Freight Train)

Clark Library

Stuart Warner, piano (Ossman)

Walking Like Elephants)
Big Chief) Clark Library

Mark Ratterman, piano (Ossman)

Indian Forest)
Whippoorwill) Clark Library

Carla Hughes, piano (Ossman)

Minuet in G J. S. Bach

Janie Hancock, piano (Larner)

Theme	Mozart
Rigaudon	Rameau
Happy Farmer	Schumann

Denys Vonder Haar, violin (McHugh)
Lisa Vonder Haar, cello (Whitney)

Steinway Piano

UNIVERSITY OF LOUISVILLE
ORCHESTRA

James Livingston, Conductor



GARDENCOURT
EMILY DAVISON RECITAL HALL
THURSDAY, MARCH 23, 1967
1:00 P.M.

PROGRAM

Overture to "IL SIGNOR BRUSCHINO" GIOACHINO ROSSINI
(1792-1868)

Concerto for Horn (1949) PAUL HINDEMITH
Moderately fast (1895-1963)
Very fast
Very slow; moderately fast; lively; very slow

KENNETH ALBRECHT, SOLOIST

INTERMISSION

Symphony No. 29, A major, K. 201 . . . WOLFGANG AMADEUS MOZART
Allegro moderato (1756-1791)
Andante
Menuetto
Allegro con spirito

UNIVERSITY ORCHESTRA PERSONNEL

FIRST VIOLINS

Barbara Meek, Concertmistress
Pamela McGary
Marjorie Rupp
Elizabeth Updegraff

SECOND VIOLINS

Joan Capra
Pamela Saunders
Elizabeth Fox
Harriett Harned
Pamela Stutzke

VIOLAS

George Maull
Noel Felde
Emily Cook

VIOLONCELLOS

Richard Rose
Marsha Williams
Sylvelin Felde
Alan Keathly

DOUBLE BASSES

Robert Goodlett
John Gutermuth
Theodore Blondell
David Willis
Caroline White

FLUTE & PICCOLO

Donna Hoog

OBOES

Kay Feddern
Donald England

CLARINETS

Orval Oleson
Caroline Isabelle

BASSOONS

John Jodus
Joyce Bishop

FRENCH HORNS

Jerry Lyon
William Stalnaker

TYMPANI

Donald Knaack

FINAL CONCERT OF THE UNIVERSITY ORCHESTRA

Sunday, May 7, 1967

3:30 P.M.

Carol Turpen, Soprano

UNIVERSITY OF LOUISVILLE
SCHOOL OF MUSIC

Gardencourt

EMILY DAVISON RECITAL HALL

MARCH 23, 1967

12:45 P.M.

PROGRAM

Air and Bourée J. S. Bach

Larry Hatcher, tuba (Lyon)
Nancy Hatcher, piano

Cavatine, Op. 144 Saint-Saëns

Raymond Conklin, trombone (Lyon)
Edward Perrone, piano

Steinway Piano

UNIVERSITY OF LOUISVILLE
SCHOOL OF MUSIC

Preparatory Department

presents

STRING RECITAL

Davison Recital Hall
March 25, 1967
5:00 P. M.

PROGRAM

Twinkle, Twinkle

Folk Song
arranged by Suzuki

Violin Class

Twinkle, Twinkle, Variation A

Folk Song

Kurt Wagner (Hughes)

Twinkle, Twinkle, Theme

Deborah Parsons (Capra)

Lightly Row)
French Folk Song)

Folk Song

Frances Thoma (Hughes)

Lullaby

Folk Song

Lisa Koltveit (Ralph)

Allegretto)
Andantino)

Suzuki

Todd Henderson (Hughes)

Etude
Minuet No. 1

Suzuki
Bach

Beth Rapier (Turpen)

Minuet No. 2

Bach

Leigh Anne Jones (Ralph)

Perpetual Motion

Suzuki

Violin Class

Gavotte

Lully

Heather Hilton (McHugh)
Mrs. Hilton, accompanist

Theme

Mozart

Rigaudon

Ramenn

Happy Farmer

Schumann

Denys Vonder Haar (McHugh)
Lisa Vonder Haar (Whitney)

Gavotte

P. Martini

William Cole (McHugh)
Mrs. Hilton, accompanist

Concerto in A minor
First movement

Vivaldi

Jonathan Kreisle (McHugh)
Louise Weissner, accompanist

Concerto No. 2

Seitz

John Todd (McHugh)
Louise Weissner, accompanist

UNIVERSITY OF LOUISVILLE
SCHOOL OF MUSIC

Gardencourt

Emily Davison Recital Hall

March 30, 1967

1:00 P.M.

PROGRAM

Sonata for Bass Trombone and Piano Patrick McCarty
Andantino
Allegro non troppo

Proclamation Alan Stout
Donald Shumate, bass trombone (Lyon)
Jack Bridges, piano

Concerto No. 3 in B minor Saint-Saëns
Allegro non troppo
Joan Capra, violin (Kling)
Frances Morris, piano

Honor and Arms from Samson Handel
David Bostain, tuba (Lyon)
Key Feddern, piano

Steinway Piano

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LOUISVILLE DIVISION
(vocal)

UNIVERSITY OF LOUISVILLE

University Center

March 31, 1967

April 1, 1967

SPONSORED BY
THE KENTUCKY MUSIC EDUCATION ASSOCIATION

in cooperation with
THE UNIVERSITY OF LOUISVILLE
PHILIP DAVIDSON, President

SCHOOL OF MUSIC
ROBERT WHITNEY, Dean

and
ROBERT GRIFFITH
Manager of the Festival

VOCAL ADJUDICATORS
Mr. Robert Knauf, Fort Thomas, Kentucky
Mrs. Patricia Shewmaker, Kentucky Southern College
Mr. Aimo Kiviniemi, University of Kentucky

The University of Louisville extends a welcome to all participants.

INSTRUCTIONS TO PRINCIPALS, TEACHERS, AND PARTICIPANTS

This is the final copy of the Vocal Solos and Small Ensemble Events. Please inform each student of his performance time. Please notify the School of Music immediately of any cancellations.

Each organization has been assigned an assembly room. Please clear the room within an hour after your final performance. In some instances, the same room will be used by two different schools.

The Director and his students are completely responsible for their assembly room and its contents until the entire group has checked out. WE CANNOT BE RESPONSIBLE FOR LOST ARTICLES OR CLOTHING.

Ratings will be posted on the bulletin board in the lobby as soon as possible after an event is closed. RATINGS WILL NOT BE GIVEN BY MAIL OR TELEPHONE.

There will be three judges for all large events (choir, orchestra and band). Three copies of the music must be supplied for the judges. Present these copies to the room chairman.

TEACHERS: Please pick up the judges comment sheets before leaving University Center.

All students are urged to hear other performing groups.

REGISTRATION- All SENIOR DIVISION students are requested to register in the main hall of the school as soon as you arrive. JUNIOR DIVISION students are not required to register.

The Instrumental Section of the Kentucky State Music Festival, Louisville Division, will be at the University of Louisville, University Center, April 21-22, 1967.

There will, undoubtedly, be scheduling conflicts with some of the participating ensembles. Directors and judges are requested to work with the room chairmen in making all events progress as smoothly as possible.

We express our appreciation to everyone who has helped to expedite this event. If you have suggestions concerning the improvement of the festival, please write to the Festival Manager.

VOCAL SOLOS AND ENSEMBLES

UNIVERSITY CENTER
Bigelow Hall Warm-up Room 39

Mr. Aimo Kiviniemi, Adjudicator
University of Kentucky

BARITONE SOLOS, JUNIOR DIVISION

EVENT	TIME	NAME	GRADE	SCHOOL	RATING
1.	1:00	Craig Simson	9	Highland Jr.	_____
2.	1:06	Herbert Thornton	9	Jeffersontown Jr.	_____

TENOR SOLOS, SENIOR DIVISION

3.	1:12	Bruce Turner	10	Pleasure Ridge	_____
4.	1:18	Larry Beck	11	Shepherdsville	_____
5.	1:24	Paul Hawkins	12	Male	_____
6.	1:30	Robert Heid	12	Portland Christian	_____

BARITONE, BASS SOLOS, SENIOR DIVISION

7.	1:36	Stanford Schreiner	10	Portland Christian	_____
8.	1:42	David Allen	11	Portland Christian	_____
9.	1:48	James Williams	11	Atherton	_____
10.	1:54	John Knoe	11	Atherton	_____
11.	2:00	John Bradshaw	11	Portland Christian	_____
12.	2:06	Philip Bowles	12	Male	_____
13.	2:12	Carl Witten	12	Portland Christian	_____

MISCELLANEOUS ENSEMBLES, SENIOR DIVISION

14.	2:18	M. Schneble, Daryl Witten, Carl Witten, J. Bradshaw	Portland Christian #1	_____
15.	2:24	R. Bardston, B. Scott, J. Williams, J. Knoer	Atherton	_____
16.	2:30	R. Heid, R. Hickman, C. Witten, J. Bradshaw	Portland Christian #2	_____
17.	2:36	L. Lanham, B. Bradshaw, R. Heid, J. Bradshaw	Portland Christian #3	_____
18.	2:42	P. Bowles, R. Byers, P. Hawkins, D. Reasor	Male #1	_____
19.	2:54	P. Bowles, R. Byers, H. Frost, P. Hawkins, C. Heacock, R. Hoskins, M. Mirclaz, M. Peak, D. Pollom, D. Rayburn, D. Reasor, M. Shirley, P. Thompson, H. Vaughn, H. Williams.	Male #2	_____
20.	3:00	R. Heid, S. Schreiner, M. Schneble, D. Witten, C. Witten, D. Allen, J. Bradshaw, D. Taylor.	Portland Christian #4	_____

MADRIGAL GROUPS, SENIOR DIVISION

EVENT	TIME	NAME	SCHOOL	RATING
21.	3:06	L. Berry, M. Muerdter, S. Kelley, L. Yates, S. Cox, D. Crider, E. Farrell, G. Sims.	Atherton Girls	<hr/>
22.	3:12	K. Davis, S. Hill, J. Field, M. Kelley, G. Longley, D. Mackey, L. McLeer, A. Rounsavall, V. Smith, E. Tyrrell, C. Sutton.	Louisville Collegiate	<hr/>
23.	3:18	S. Kries, L. Crouch, B. Wilson, W. Smothers, G. Pittman, K. Goff, J. Schrader, J. Shunnakah, T. Byrd, J. Williams.	Atherton Mixed	<hr/>
24.	3:24	L. Mitchel, F. Sweeney, C. Whitt, K. Roman, C. Skaggs, D. Jacobs, P. Smith, S. Curtis, R. Allen, A. Robinson, E. Houston, L. Kelley, L. Underwood, J. Eddie, G. Ward, E. Becker.	Manual Mixed #1	<hr/>
25.	3:30	J. Smith, L. Pettigrew, S. Skiver, J. Miller, R. Plants, G. Walker, D. Feliciano, T. Carter	Fort Knox Mixed	<hr/>
26.	3:36	B. McFelia, J. Browning, S. Beeler, S. Schneider, S. McEwen, S. Underwood, J. Heath, P. Goins, J. Payne, W. Hannah, G. Ward, L. Underwood, M. Hartung, R. Rodgers, S. Carter, I. Crutcher.	Manual Mixed #2	<hr/>

VOCAL SOLOS AND ENSEMBLES

UNIVERSITY CENTER
Lounge, Warm-up Conference Room A

Mr. Robert Knauf, Adjudicator
Fort Thomas, Kentucky

SOPRANO SOLOS, JUNIOR DIVISION

EVENT	TIME	NAME	GRADE	SCHOOL	RATING
27.	1:00	Nancy Gilmer	9	Highland Jr.	_____
28.	1:06	Teresa Battisti	9	Pleasure Ridge	_____
29.	1:12	Fannie Isaacs	9	Highland Jr.	_____
30.	1:18	Margaret Kelley	9	Louisville Collegiate	_____
31.	1:24	Ruth Sturgeon	9	Highland Jr.	_____
32.	1:30	Sawndra Carman	9	Shawnee Jr.	_____

MADRIGAL GROUPS, JUNIOR DIVISION

33.	1:36	J. Huff, N. Gilmer, S. McAninch, B. Blake, A. Fouschee, J. Cohen, D. Wolfe, R. Gray, R. Crawford, L. Keeling, R. Lewis, S. Plank, S. Stone.		Highland Jr. #1	_____
34.	1:42	E. Bland, S. Kelly, M. Bauer, B. Huffman, R. Solley, E. Stephens, J. Hurtgen, J. Trotter.		Barrett Jr.	_____
35.	1:48	G. Hillenbrand, M. Cox, S. Griffith, J. Kinnaird, M. Clark, B. Badgett, P. Talbott, E. Weiss, V. Ericson, K. Ericson, D. Bellingham, L. Van Slyke, R. Thompson, B. Neat, M. Edsell, N. Gardner.		Highland Jr. #2	_____

MISCELLANEOUS GROUPS, JUNIOR DIVISION

36.	1:54	F. Isaacs, E. Smith, J. Duncan, R. Sturgeon, V. Pendergrast, C. Adkins, T. Kerr, M. Rose, T. Adams.		Highland Jr. Girls	_____
37.	2:00	G. Woods, D. Ellis, M. Hackett, L. Payne, J. Waldon, V. Talley, P. Mitchell, C. Fields, D. Helm, D. Smith, S. Sanderson, D. Barhom, D. Reed, D. Ray, L. Montgomery, M. Frey.		DuValle Jr. Girls	_____
38.	2:06	P. Moore, C. Cundiff, A. Edmonds		Roby Jr. Trio #1	_____
39.	2:12	L. Miller, V. Mills, G. Pile		Roby Jr. Trio #2	_____
40.	2:18	R. Daugherty, B. Smothers, J. Rhea, T. Larimore		Roby Jr. Quartet	_____

MISCELLANEOUS ENSEMBLES, SENIOR DIVISION

EVENT	TIME	NAME	SCHOOL	RATING
41.	2:24		Atherton Boys	_____
42.	2:30	L. Bowles, L. Lanham, V. Banet, J. Heid, P. Clark, S. Bright, D. Stoess, S. Sinex, D. Witten, M. Schneble, S. Schreiner, B. Heid, J. Witten, C. Witten, J. Bradshaw, D. Allen.	Portland Christian	_____
43.	2:36	L. Lanham, J. Sanders, P. Clark	Portland Christian #1	_____
44.	2:42	D. Coleman, S. Taylor, A. Harper	Eminence Trio	_____
45.	2:48	L. Cranmer, J. Heid, B. Bradshaw	Portland Christian #2	_____
46.	2:54	J. Jackson, S. Mattingly, S. McMillen	Shepherdsville Trio #1	_____
47.	3:00	S. Kries, L. Crouch, B. Howe	Atherton	_____
48.	3:06	B. Sanders, L. Meredith, P. Wilson	Shepherdsville Trio #2	_____
49.	3:12		Atherton Girls Trio #1	_____
50.	3:18	S. Ford, R. Buck, C. Evans, S. Thomas, J. Mount, L. Garrett, M. Piercy, D. Lord, V. Marmillot, D. Wainscott, E. May, W. Burkhead.	Manual	_____
51.	3:24	G. Allen, P. Coleman, C. Davis, D. Duncan, L. Duncan, L. Embry, M. Embry, J. Haines, B. Hammond, D. Jaynes, K. Lile, T. Long, L. Miller, D. Powell, V. Robinson, C. Snardon.	Male	_____
52.	3:30	K. Davis, S. Hill, J. Field, M. Kelly, G. Longley, D. Mackey, L. McLeer, A. Rounsavall, V. Smith, E. Tyrell, C. Sutton.	Louisville Collegiate	_____

VOCAL SOLOS AND ENSEMBLES

UNIVERSITY CENTER
Lincoln Room, Warm-up Room 37

Dr. Patricia Shewmaker, Adjudicator
Kentucky Southern College

SOPRANO SOLOS, SENIOR DIVISION

EVENT	TIME	NAME	GRADE	SCHOOL	RATING
53.	1:00	Bonnie Goodman	10	West Hardin	_____
54.	1:06	Rebecca Sanders	11	Shepherdsville	_____
55.	1:12	Faye Bacon	11	Shepherdsville	_____
56.	1:18	Sandy McFelia	11	Manual	_____
57.	1:24	Ethel Atkins	11	Kentucky School for Blind	_____
58.	1:30	Linda Lanham	12	Portland Christian	_____
59.	1:36	Linda Crouch	12	Atherton	_____
60.	1:42	Sharon Kries	12	Atherton	_____

MEZZO AND ALTO SOLOS, SENIOR DIVISION

61.	1:48	Anne Majors	10	Fort Knox	_____
62.	1:54	Deborah Stoess	10	Portland Christian	_____
63.	2:00	Paula Bickett	11	Elizabethtown Catholic	_____
64.	2:06	Jeanette Smith	12	Fort Knox	_____
65.	2:12	Linda Pettigrew	12	Fort Knox	_____
66.	2:18	Cheri Casey	12	Manual	_____
67.	2:24	Judy Miller	12	Fort Knox	_____
68.	2:30	Susan Skivers	11	Fort Knox	_____
69.	2:36	Glenda Thompson	11	Fort Knox	_____
70.	2:42	Judith Johnson	11	Portland Christian	_____
71.	2:48	Susan Bright	12	Portland Christian	_____

MISCELLANEOUS ENSEMBLES, SENIOR DIVISION

72.	2:54	L. Binkley, C. Berry, D. Brown, D. Chinn, B. Decker, B. Ellis, K. Garr, F. Gibson, M. Lewis, P. Linville, J. Vogt, S. Embry, D. Hall, D. Sheeley, P. Herrington, R. Streble	Pleasure Ridge Girls	_____
73.	3:00	D. Coleman, S. Taylor, A. Lafferty, B. Pruitt	Eminence Mixed	_____
74.	3:06		Atherton Girls #2	_____
75.	3:12		Atherton Mixed	_____
76.	3:18	W. Hill, E. Watts, J. Searcy, L. Landon, G. Riddell, V. Roberts	West Hardin	_____
77.	3:24	P. Bowles, R. Byers, H. Frost, P. Hawkins, M. Mivelaz, D. Rayburn, D. Reasor, H. Williams, G. Allen, P. Coleman, C. Davis, D. Duncan, L. Embry, D. Jaynes, L. Miller, D. Powell	Male	_____

MISCELLANEOUS ENSEMBLES, SENIOR DIVISION

EVENT	TIME	NAME	SCHOOL	RATING
78.	3:30	T. Battisti, C. Moser, Y. Lake, P. Foley, J. Bishop, C. Bonds, L. Beddingfield, C. Harrison, B. Turner. L. Massey, M. Miller, J. Quiggins, D. Baumgardner, D. Adwell, S. Wigginton, D. Crumpton.	Pleasure Ridge	<hr/>

CHORUSES AND CHOIRS

April 1, 1967

University of Louisville Campus
Performance Room: Bigelow Hall

UNIVERSITY CENTER

Third and Eastern Parkway

Warm-Up Room: Lounge

NAME	ASSEMBLY ROOM	LOCATION	WARM-UP TIME	PERFORMANCE TIME	RATING
1. D Barret Jr. (Girls)	2A	SF	8:20	8:30	_____
2. D Calvary Jr. (Mixed)	2B	SF	8:30	8:40	_____
3. Manual Jr. (Mixed)	2C	SF	8:40	8:50	_____
4. D Barret Jr. (Boys)	2A	SF	8:50	9:00	_____
5. DD Russell Jr. (Girls)	2B	SF	9:00	9:10	_____
6. DD Highland Jr. (Mixed) #1	2C	SF	9:10	9:20	_____
7. D Barret Jr. (Mixed)	2A	SF	9:20	9:30	_____
8. D Glasscock Jr. (Mixed)	2B	SF	9:30	9:40	_____
9. DD Highland Jr. (Mixed) #2	2C	SF	9:40	9:50	_____
10. D Roby Jr. (Mixed)	2A	SF	9:50	10:00	_____
11. DD Fort Knox Jr. (Girls)	2B	SF	10:00	10:10	_____

JUNIOR HIGH CHOIRS

12. D Jackson Jr. (Girls)	2C	SF	10:10	10:20	_____
13. DD Duvalle Jr. (Mixed)	2B	SF	10:20	10:30	_____
14. D Jackson Jr. (Mixed)	2C	SF	10:30	10:40	_____

SENIOR HIGH CHOIRS

15. BB Oldham County (Mixed)	2A	SF	10:40	10:50	_____
16. AA Manual (Girls)	2C	SF	10:50	11:02	_____
17. AA Pleasure Ridge (Mixed)	2B	SF	11:02	11:14	_____
18. AA Western (Mixed)	2A	SF	11:14	11:26	_____
19. AA Manual (Mixed)	2C	SF	11:26	11:38	_____
20. AA Atherton (Mixed)	2A	SF	11:38	11:50	_____

LUNCH

SENIOR HIGH CHORUSES

21. CC Bethlehem (Girls)	2C	SF	1:20	1:30	_____
22. Eminence (Mixed)	2B	SF	1:30	1:40	_____
23. CC Elizabethtown Catholic (Mixed)	2A	SF	1:40	1:50	_____
24. B Loretto (Girls)	2B	SF	1:50	2:00	_____
25. B Portland Christian (Girls)	2C	SF	2:00	2:10	_____
26. BB Fort Knox (Girls)	2A	SF	2:10	2:22	_____
27. BB Shepherdsville (Mixed)	2B	SF	2:22	2:34	_____
28. B Portland Christian (Mixed)	2C	SF	2:34	2:46	_____
29. B Lebanon (Girls)	2A	SF	2:46	2:58	_____
30. AA Shawnee (Mixed)	2B	SF	2:58	3:10	_____
31. B Lebanon (Mixed)	2A	SF	3:10	3:22	_____
32. AA Pleasure Ridge (Girls)	2B	SF	3:22	3:34	_____
33. AA Western (Girls)	2A	SF	3:34	3:46	_____
34. AA Shawnee (Girls)	2B	SF	3:46	3:58	_____
35. AA Manual (Girls)	2C	SF	3:58	4:10	_____
36. AA Atherton (Boys)	2A	SF	4:10	4:22	_____
37. AA Shawnee (Girls)	2B	SF	4:22	4:34	_____
38. AA Manual (Mixed)	2C	SF	4:34	4:46	_____
39. AA Atherton (Girls)	2A	SF	4:46	4:58	_____
40. B Lebanon (Boys)	2C	SF	4:58	5:10	_____
41. AA Atherton (Mixed)	2A	SF	5:10	5:22	_____
42. AA Central (Mixed)	2C	SF	5:22	5:34	_____

BRANDEIS AVENUE

FOURTH STREET

CONFEDERATE PLACE

SECOND STREET

BUILDING
ARRANGEMENT
•
BELKNAP
CAMPUS
•
UNIVERSITY
OF
LOUISVILLE

BARBEE AVENUE

FIRST STREET

BROOK STREET

SHIPP STREET

THIRD STREET

EASTERN PARKWAY

SOUTHERN RAILROAD

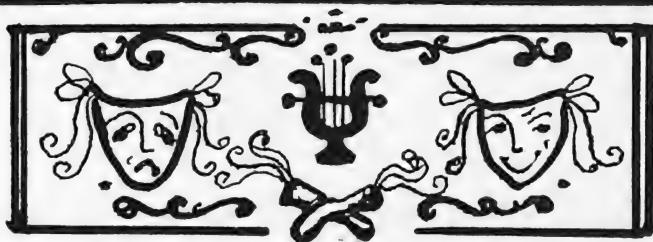
1. ROBBINS HALL
(KENT SCHOOL OF SOCIAL WORK)
2. JOSEPH RAUCH MEMORIAL
PLANETARIUM
3. SPEED MUSEUM
4. ART STUDIO
5. PLAYHOUSE
6. GUY STEVENSON HALL
7. MILLER HALL
8. THRELKELD HALL
9. EDUCATION & PSYCHOLOGY
10. JOUETT HALL
11. LAW SCHOOL BLDG.
12. MUSIC BLDG.
13. HOME ECONOMICS BLDG.
(GRADUATE SCHOOL)
14. GARDINER HALL
15. DEAN, ARTS & SCIENCES
16. SOCIAL SCIENCES BLDG.
17. CHEMISTRY ANNEX
18. LIBRARY
19. FINE ARTS BLDG.
20. WOMEN'S GYMNASIUM
21. BELKNAP MEMORIAL GATE
22. ADMINISTRATION BLDG.
23. K.E.A. BLDG.
24. BRIGMAN HALL
(SCHOOL OF BUSINESS)
25. CENTRAL RECEIVING
(STOCK ROOM)
26. PATTERSON HALL
27. SERVICE BLDG.
28. NAVAL SCIENCE BLDG.
29. NATURAL SCIENCE BLDG.
30. GREENHOUSE
31. UNIVERSITY CENTER
(UNIVERSITY COLLEGE,
DEAN OF STUDENTS,
BIGELOW HALL,
LINCOLN ROOM)
32. OTTER HALL
33. WHITE HALL
34. LEOPOLD HALL
35. MENGES HALL
36. REYNOLDS BLDG.
37. SACKETT HALL
38. SPEED SCIENTIFIC SCHOOL
39. WILLIAM S. SPEED BLDG.
40. INSTITUTE OF
INDUSTRIAL RESEARCH
41. PARKWAY FIELD
42. CRAWFORD MEMORIAL
GYMNASIUM
43. COCHRAN MEMORIAL
FOUNTAIN
44. CONFEDERATE
APARTMENTS

CHEMICAL
ENGINEERING
BUILDING

PARKWAY FIELD

BROWN THEATRE

Louisville, Kentucky



Kentucky Opera Association

"LA TRAVIATA"

March 31-April 1, 1967



Civic Center for the Performing Arts

THE LOUISVILLE THEATRICAL ASSOCIATION

The Louisville Theatrical Association is a civic, non-profit organization whose chief purposes are:

- To provide Louisville with live professional theatrical entertainment.
- To maintain the Brown Theatre for Louisville as a Civic Center for the Performing Arts.

The Louisville Theatrical Association Sponsors:

- The Theatre Guild-American Theatre Society Subscription Series
- The Theatre Guild-American Theatre Society productions other than Subscription Series
- Other independent attractions

Member Organizations of The Louisville Fund Using Brown Theatre:

- Louisville Philharmonic Society
- Kentucky Opera Association
- Louisville Dance Council

- DRAMA • MUSICALS • SYMPHONIES
 - BALLET • OPERA • CONCERTS
-

THE BROWN THEATRE — HISTORICAL NOTE

Louisville's famed Macauley's Theatre closed with a performance on August 29, 1925. The new Brown Theatre opened on the evening of October 5, 1925. The Brown was considered then, and still is, one of the finest theatres in the United States.

The Brown seats 1,453 and no seat is more than 75 feet from the stage. It is an "intimate" theatre, ideal for plays as well as concerts.

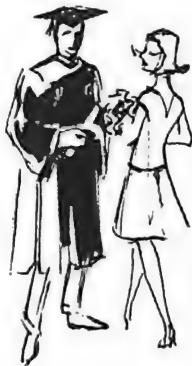
Going the way of many legitimate theatres in the early 1930's, the Brown was converted into a movie house. It operated as such until September 1962.

On the evening of December 12, 1962, the Brown was re-dedicated as a legitimate theatre to function as Louisville's Civic Center for the Performing Arts. The opening night program included performances by the Louisville Orchestra, Kentucky Opera Association, Louisville Civic Ballet Company, and talks by local dignitaries who were introduced by actor Cyril Ritchard.

On Christmas night 1962, the dreams of a generation of play-goers were fulfilled when the Brown opened its doors to the live-theatre touring show, "The Sound of Music." Since then, the Brown has been almost continuously lighted, offering performances by road shows and local organizations.

The restoration of the Brown Theatre was made possible by a united effort on the part of civic-minded citizens who secured the necessary \$50,000.00 to make it fit as a legitimate theatre. Half the necessary money was secured from the City of Louisville and the other half from The Louisville Foundation. The Brown Theatre is operated by The Louisville Theatrical Association.

The restored Brown Theatre is now in its fourth complete season as a Civic Center for the Performing Arts.



A date with a diploma calls for dresses to be remembered. A *graduation dress* to make you the stand-out . . a *prom dress* that will keep you dancing until the music stops . . and a *class day dress* that assures you of being the envy of everyone. Come in, let byck's help you make these great decisions. the dress salons, second floor . . and byck's st. matthews



Byck's, 532 South Fourth . . and 3738 Lexington Rd.

The Brown Theatre is operated by
THE LOUISVILLE THEATRICAL ASSOCIATION

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THE BROWN THEATRE

315 West Broadway
Louisville, Kentucky 40202

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BRONZEGLOW, BIRCH



We are proud of our Brown Theatre
and proud to print these
programs.

Enjoy yourself.



FETTER PRINTING COMPANY

700 LOCUST LANE • P. O. BOX 1919 • LOUISVILLE, KY. 40201

KENTUCKY OPERA ASSOCIATION OF LOUISVILLE

MEMBER OF THE LOUISVILLE FUND

MORITZ BOMHARD, *Director*

and

UNIVERSITY OF LOUISVILLE

present

LA TRAVIATA

Opera in 4 Acts

Music by
Giuseppe Verdi

Libretto by
F. M. Piave, based on
"La Dame aux Camelias," novel
and play by Alexandre Dumas, *fil*s

Sung in English



BROWN THEATRE

March 31 and April 1, 1967

8:00 p.m.

LA TRAVIATA

CAST

VIOLETTA		Mary Munroe
ALFRED		William Whitesides
GERMONT, Alfred's father		William Pickett
FLORA	} Friends of Violetta..... {	Mary Lee Farris
GASTON		John Carpenter
BARON DOUPHOL		Brench Boden
MARQUIS D'OBIGNY		Charles Lowery
DOCTOR GRENVIL		Robert Fischer
ANNINA, Violetta's maid		Mary Lee Farris

The Kentucky Opera Association Chorus

The Kentucky Opera Association Orchestra

Conductor-Producer	Moritz Bomhard
Choreography	Virginia Wooton
Costume Design	Lucile Paris
Scenic Design	Moritz Bomhard
Assistant to the Producer	Dottie Chapman
Technical Director	Richard I. Mix
Scenic Artist	Gregg Kiser
Lighting Design	Richard I. Mix
Props.....	George Heim, Gregg Kiser, Rebecca Whitsett
Costumes executed by.....	Miss Christine Douet, Mesdames Camille Bir, Riccardo Casani, Marilyn DeLotel and Rose Maluda

Time — Around the middle of the 19th Century

Place — Paris and environs

ACT I — Violetta's apartments in Paris

ACT II — A villa on the outskirts of Paris

ACT III — A ballroom in Flora's mansion

ACT IV — Violetta's bedroom

Intermission after Act I and Act III

Organ courtesy of Stiffler's Pianos and Organs

The Kentucky Opera Association is a member of The Louisville Fund

The Kentucky Opera Association expresses its gratitude to the Louisville Free Public Library and its director, C. R. Graham, for permission to use old Central High School for its workshop.

THE STORY—*La Traviata*

ACT I

The curtain rises on a brilliant soirée being given by the frail courtesan, Violetta Valery, in her luxurious Paris apartment. One of her titled friends introduces Alfred Germont, a wealthy young stranger who has admired her from afar. All join in a spirited toast, after which the guests withdraw to the adjoining ballroom. Violetta suffers an attack of faintness, which gives Alfred, who has remained behind, an excuse to rush to her aid, and to confess his love. At first, Violetta dismisses his declaration, but when he tenderly recalls the day he first saw her, his obvious sincerity disturbs her. She sends him away, but grants him a rendezvous for the next day. Alone, she wonders if Alfred can be the true love of which she has dreamed. But then, shaking off the idle fancy, she pledges herself to the frivolous pursuit of freedom and pleasure.

ACT II

For several months, Alfred and Violetta have been living an idyllic life in a small villa near Paris. Alfred sings of their happiness and the peace of their life. But practical matters intrude as the maid, Annina, tells him that Violetta has been secretly selling her valuables to defray the expenses of remaining with him. Alfred leaves at once for Paris to obtain funds. Violetta enters, reading an invitation from her old friend Flora. She is interrupted by the unexpected arrival of Alfred's father. Though impressed by Violetta's gentility and bearing, the old man asks her to renounce his son for the sake of his daughter, whose impending marriage stands in jeopardy because of Alfred's illicit alliance. Violetta, being truly in love, refuses, but when Germont hints that one day his son will tire of her, she sadly agrees that they must part. After Germont has left, Violetta writes a note of acceptance to Flora, and then begins a farewell note to Alfred. The youth suddenly enters. Unaware of his father's visit, he is puzzled by Violetta's tears and haste in leaving. A footman hands him her farewell note and as he is reading it, his father reappears and attempts to con-

sole him by recalling their happy home in Provence. But Alfred, jealously suspecting that Violetta has taken another lover, rushes off, bent on revenge.

ACT III

At Flora's gala party, there is gossip, drinking and dancing. Alfred enters and, making bitter remarks about love, begins to gamble recklessly at cards. Violetta arrives on the arm of an old friend, a wealthy baron. When the baron challenges Alfred at the gaming table, the younger man wins easily. Angry words follow, but the tension is broken by the announcement that supper is served, and the guests proceed toward the adjoining salon. Alone with the furious Alfred, Violetta warns him not to provoke a duel with the baron, whom she pretends to love. Overcome with anger, Alfred summons the surprised guests and publicly denounces Violetta, throwing his winnings at her feet. Half fainting from the insult, Violetta protests her love for Alfred as the guests join Germont, who has just arrived in search of his son, in reproaching the young man for his outrageous behavior.

ACT IV

In a modest apartment in Paris, Violetta lies dying. Her doctor tries to cheer her, but to the maid he admits that her mistress has only a few hours to live. When they have gone, Violetta rereads a letter from Germont telling her that Alfred has learned of her sacrifice and is returning to beg her forgiveness. Gazing into her mirror, she realizes that it is too late, and bids farewell to past joys. Gay sounds of Mardi Gras celebration echo through the window as the maid comes to tell her of Alfred's arrival. The lovers once more embrace and ecstatically plan to leave Paris together. Exhausted by emotion, Violetta falls into a fit of coughing, but begs God to spare her with happiness so near. Then, suddenly seized by a strange joy, she cries out that she feels life returning and falls dead in her lover's arms.

ABOUT THE ARTISTS

MARY MUNROE

MARY MUNROE (Violetta) is acclaimed by many to be one of America's foremost young lyric sopranos. Her early career, which included a variety of operatic roles, an outstanding New York recital and extensive participation in the Metropolitan Opera Studio, was climaxed when she was called upon to create the role of Teresa in the American premiere of Berlioz' "Benvenuto Cellini" in Philharmonic Hall in 1965. The resultant praise from New York critics and public alike was overwhelming. Miss Munroe was engaged by the Metropolitan Opera National Company for the leading role in "Susannah," and Micaela in "Carmen," both of which roles brought her national acclaim. She has recently appeared at the Central City Opera Festival, and, in addition to her appearance here with the Kentucky Opera Association, will be seen with the Dallas Civic Opera and the Metropolitan National Company in "La Boheme" and Britten's "Rape of Lucretia."

WILLIAM WHITESIDES

WILLIAM WHITESIDES (Alfred) returned to this country a few years ago to accept a position at the Music School of the University of Louisville. While abroad, he was first lyric tenor with the opera companies of Bonn, Germany, and Berne, Switzerland, and sang many concert engagements in various European cities. Since returning to the United States, he has highlighted his career with engagements with the Santa Fe and San Francisco Operas, the Louisville Orchestra and the Kentucky Opera Association. Mr. Whitesides gave his New York debut at Carnegie Hall in the fall of 1966.

WILLIAM PICKETT

WILLIAM PICKETT (Germont) is no stranger to Louisville music audiences. Before leaving this city to accept a position at S.M.U. in Dallas, he was prominent in local radio, TV and opera, singing many leading roles in early K.O.A. productions. Since making Dallas his headquarters, he appears regularly with the opera companies of Ft. Worth and Houston, and has also sung with the New York City Opera. He recently had the honor of being selected as baritone lead in the world premiere of "Gin-

ger Coffee," to be presented this fall as part of the fabulous Canadian Centennial, "EXPO 67."

JOHN CARPENTER

JOHN CARPENTER (Gaston) has been a member of the K.O.A. for several years, appearing frequently in supporting roles. A music student at U. of L., Mr. Carpenter is a past winner in the Metropolitan Opera Auditions, and was in the cast of "The Stephen Foster Story" during last summer at Bardstown.

BRENCH BODEN

BRENCH BODEN (Baron Douphol) has earned the gratitude of Kentuckiana radio audiences by the superb job he is doing as Program Director for WHAS' dynamic new FM station. A native Louisvillian and a graduate of U. of L., Mr. Boden is also Music Director of St. Paul's Episcopal Church, a member of the Louisville Bach Society and a composer, some of whose works have been recorded.

CHARLES LOWERY

CHARLES LOWERY (Marquis d'Obigny), a native of Alabama, is presently a graduate student at the School of Church Music at the Southern Baptist Theological Seminary. Mr. Lowery became interested in opera during his college days at Samford University, and appeared in several productions of the opera workshop there. As a member of the Seminary chorus, he appeared in the K.O.A. productions of "Oedipus Rex" and "Orpheus and Eurydice."

ROBERT FISCHER

ROBERT FISCHER (Dr. Grenvil) is one of the K.O.A.'s most popular and versatile performers, and has appeared in more of its productions than any other singer. A musical background both classical and popular gives Mr. Fischer a wide range of interpretive ability, and he is equally at home in musical comedy or on the operatic stage. He is, at present, a member of the music school faculty at Hanover College, and Music Director of St. Andrews Episcopal Church.

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Gentlemen: John Baker, Paul Batman, Gavin Bitzer, Greg Coin, Louis Coady, John Davenport, Mike Davis, Archie Douglas, David Duffy, Ben Hardy, Burwell Hardy, Dean Illig, T. J. McQuillen, Frank Miller, Claude Montgomery, Carl Sturm, C. B. Sturm

THE KENTUCKY OPERA ASSOCIATION

announces its

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DON GIOVANNI ★ Mozart

October 27 & 28, 1967

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BORIS GODUNOV ★ Moussorgsky

February 9 & 10, 1968

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March 29 & 30, 1968

SEASON TICKETS \$14.00, \$12.00, \$8.50 — STUDENTS \$5.00

Season Tickets may be ordered by using the card enclosed in this program, or by calling the Kentucky Opera office: 895-7757

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The Courier-Journal
THE LOUISVILLE TIMES

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SMOKING

For the maximum safety of the patrons in this building, **smoking** shall be permitted in the **outer lobby only**.

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is sell the difference
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in people's lives.



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Edward Albee's "A DELICATE BALANCE" Has Broadway Cast

Comes to the Brown Theatre April 13 for 4 Performances

Direct from Broadway, Edward Albee's "A Delicate Balance" plays the Brown Theatre for three days starting Thursday, April 13. Performances will be given nightly at 8:30, with a 2:30 matinee on Saturday.

The cast, headed by its original Broadway stars Jessica Tandy, Hume Cronyn and Rosemary Murphy, features Philip Bourneuf, Dortha Duckworth and Kathleen Maguire. They have been directed by Alan Schneider, who has performed similar stints for all Mr. Albee's Broadway plays, including "Who's Afraid of Virginia Woolf?"

Jessica Tandy and Hume Cronyn, husband and wife off-stage, portray the parts of Agnes

and Tobias, husband and wife in "A Delicate Balance," Mr. Albee's fifth play on Broadway in four years; the others being "Who's Afraid of Virginia Woolf," "The Ballad of the Sad Cafe," "Tiny Alice" and "Malcolm."

"A Delicate Balance" marks Miss Tandy's 20th Broadway show and the 23rd for Mr. Cronyn. Of these, the couple acted together in seven productions. The first of these was "The Fourposter" in 1951, followed by "Madam, Will You Walk," "The Honeys," "A Day by the Sea," "Triple Play," "The Man in the Dog Suit" and "The Physicists."

Rosemary Murphy who enacts the alcoholic sister may be currently seen on screen as the harassed wife of a tycoon in "Any Wednesday" — a role she originated and played on Broadway for two years. Broadway saluted her in Tennessee Williams' "A Period of Adjustment" and "Look Homeward Angel," and Hollywood embraced her for performances in "To Kill A Mockingbird" and "The Young Doctors."

"A Delicate Balance" concerns a genteel couple, seemingly secure, who welcome two strangely frightened friends into their home. The visitors join the wife's alcoholic sister as permanent members of the household, a condition that draws the fiery resentment of their daughter who returns home trailing the wreckage of her fourth marriage to find her room occupied. Against this deceptively simple background, playwright Edward Albee weaves another of his devastating tapestries of searing emotion.

For a Perfect Evening . . .



Enjoy Dinner Before the Show . . .
Cocktails and Late Supper
After the Show in the Unique
Atmosphere of the

English Grill
of the Brown Hotel



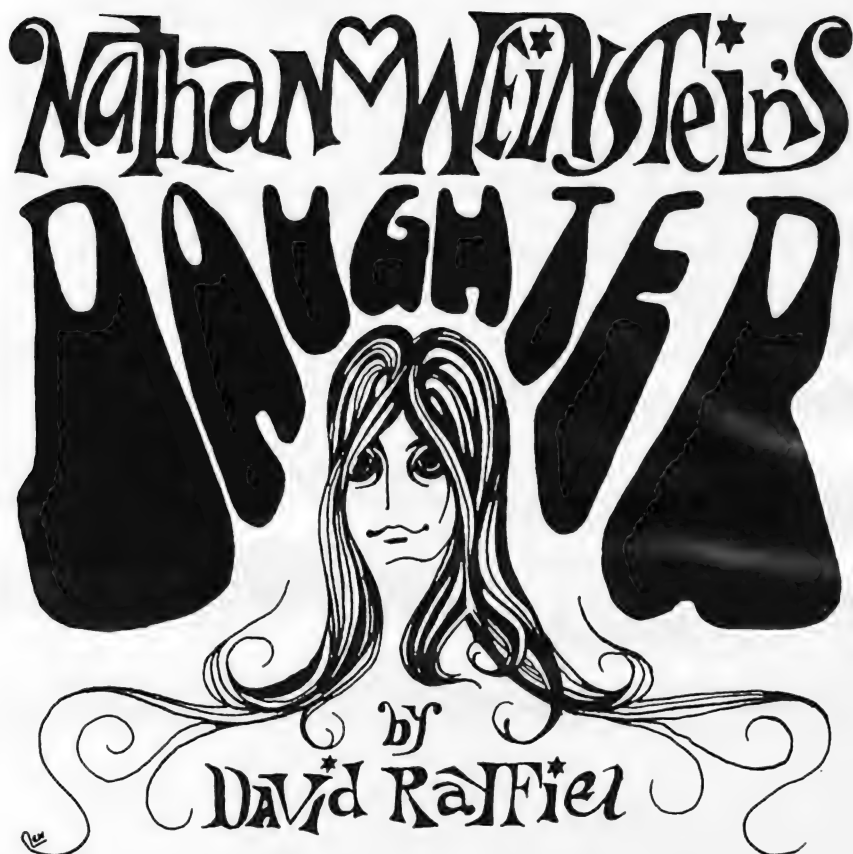
Hume Cronyn, Jessica Tandy and Rosemary Murphy co-star in Edward Albee's latest play, "A Delicate Balance," which opens at the Brown Theatre on April 13. Other plays by Albee include "Who's Afraid of Virginia Woolf?"

MEMBERS of THE LOUISVILLE THEATRICAL ASSOCIATION

Listed Below, as of March 16, 1967, are the Members of The Louisville Theatrical Association. Their encouragement and contributions toward the maintenance of the Brown Theatre as a Civic Center for the Performing Arts are greatly appreciated.

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Nathan Weinstein's DAUGHTER



by
DAVID RAFFIEL

THROUGH APRIL 2

"It's quite a trip...in all manner of playful ways."

WILLIAM MOOTZ
Courier-Journal
Critic

"bursts of bright dialogue, contrived surprises and a determination to be different . . ."

DUDLEY SAUNDERS
Louisville Times
Critic

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UNIVERSITY OF LOUISVILLE
SCHOOL OF MUSIC

Preparatory Department

presents

Students

in

Recital

Davison Recital Hall
April 1, 1967
11:00 A. M.

PROGRAM

Bouncing Ball	Waxman
Sam the Sailor	La Montaine
Three Blind Mice	arr. Waxman

Beth Rapier, piano (Ossman)

Festival March	Diller and Quaile
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Janice Nickels, piano (Larner)

March	Tcherepnin
Pawpaw Patch	Folk Song

John Eerenberg, piano (Grant)

Variations	Peter Lee
------------	-----------

Mary Julian Rapier, piano (Ossman)

Peter's Song	Donald Waxman
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Gerald Dyer, piano (Larner)

Minuet in G	J. S. Bach
The Fifers	Jean-François Dandrieu

Danae Bixler, piano (Larner)

The Wild Horseman, Op. 68, No. 8	Schumann
Spanish Gypsies	William Gillock

Debra McNeese, piano (Larner)

Theme	Mozart
Rigaudon	Rameau
Happy Farmer	Schumann

Denys Vonder Haar, violin (McHugh)
Lisa Vonder Haar, cello (Whitney)
Lorna Griffitt, accompanist

The Happy Farmer	Schumann
Etude	Kabalevsky

Warren Miller, piano (Grant)

Invention No. 8 in F major	J. S. Bach
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Elizabeth MacDonald, piano (Larner)

Steinway Piano

The Hattie Bishop Speed Music Room

ENDOWED CONCERTS

1966-1967 SERIES



GALINA VISHNEVSKAYA

Soprano

Assisted by

MSTISLAV ROSTROPOVICH

at the piano

Woman's Club Auditorium

April 1, 1967

3:30 P.M.

PROGRAM

I.

Widmung*Robert Schumann*

Thou art my soul and thou art my heart
Thou all my joy and sorrow art,
Thou art my world for life adoring,
My heav'n art thou where-in I'm soaring;
O thou my grave, where-in for aye
My ev'ry woe is laid away!

In der Fremde, Op. 39*Robert Schumann*

I am far from my homeland, a stranger and alone. My mother and father are long since dead. No one knows me here — when will my quiet hour come? I too will rest . . . no one knows me here.

Stille Tränen*Robert Schumann*

Walking in the morning meadows, one would not think that the blue sky wept during the night. Often tears are shed in the night by those who seem carefree on the morrow.

Frauenliebe und Leben*Robert Schumann*

1. Seit ich ihn gesehen
Since first I saw him it is as I were blind
I see only his image before me.
2. Er, der herrlichste von allen
Thou the noblest of all art as a star above me
In humility I worship thee, feeling unworthy to be thine.
3. Ich kann's nicht fassen, nicht glauben
I cannot believe it, that he should have chosen me above all others.
4. Du Ring an meinem Finger
Oh ring, upon my finger, you have taught me how blest one may be by love.
5. Helft mir, Ihr Schwestern
Help to adorn me, sisters. Make me lovely to be his bride today.
6. Süßer Freund, Du blickest mich verwundert an
Dear one, thou lookest at me so wonderingly.
Let me tell thee my blessed secret.
7. An meinem Harzen, an meiner Brust
Here on my heart, here on my breast, infant mine
There is no joy greater than that of motherhood.
8. Nun hast Du mir den ersten Schmerz getan
Now for the first time thou hast given me
grief, for thou sleepest to wake no more.
I have lived and loved for you — now I will live only in my memories.

INTERMISSION

II.

I Grew as Grass in the Field*Peter Tchaikowsky*

This is a popular song about a young girl who has been forced to marry an old, gray-haired man against her will. She compares her unhappy fate to that of a blade of grass which has been mowed down, or to that of a snow-laden branch of a tree which has been broken.

Don't Believe, My Friend (text by Tolstoy)*Peter Tchaikowsky*

Don't believe, my friend, when in a fit of sorrow
I say I no longer love you.
Don't believe during ebb-time in the sea's betrayal
It will lovingly return to land.
I already long for that former consummate passion
My freedom once again to you I shall surrender.
And already waves rush noisily back
From afar to beloved shores.
Don't believe, my friend . . .

Serenade (text by Grand Duke Konstantin)*Peter Tchaikowsky*

O, my child, in the silence of night
Shall my song to your casement come winging
Softly coaxing to slumber invite.
With the whisper of dreams it is bringing.
As the bee seeks the bloom, so my song to your room
Rises, round you, caressing to hover.
Ah, there's grieving and sorrow and woe
Coming some day to trouble your slumber.
Rest in peace while your heart does not know
All the ills that the future may number.
Sleep, while night throws her veil o'er hill and dale.
May your life, though, with sunshine run over.

Why? (text by Heine)*Peter Tchaikowsky*

Why in Spring has the rose faded away so soon?
Why in the shady grass does the violet look so dark?
Why do the songs of birds sound sad, rising to heaven?
Why is the sun as cold as though winter were here?
Why do I grow sadder and wearier each day?
Why, having gone, hast thou forgotten me?

UNIVERSITY OF LOUISVILLE
SCHOOL OF MUSIC

PAUL KLING , *Violinist*

LEE LUVISI , *Pianist*

Emily Davison

Recital Hall

April 2, 1967

3:30 P. M.

PROGRAM

Sonata in G Major, K.301 Mozart

Allegro con spirito
Allegro

Sonata in A Major, Opus 100 Brahms

Allegro amabile
Andante tranquillo - Vivace
Allegretto grazioso (quasi Andante)

INTERMISSION

Sonatina in D Major, Opus 137, No.1 Schubert

Allegro molto
Andante
Allegro vivace

Sonata in G minor Debussy

Allegro vivo
Intermède: Fantasque et léger
Finale: Très Animé

Steinway Piano

*The Studio of Samuel Hodges,
coach-accompanist
presents in recital*

Patricia Weihe
soprano

Wilson Hatcher
baritone

assisted by
Marjorie Baker, cellist
Samuel Hodges, pianist

FIVE MYSTICAL SONGS
of George Herbert

Ralph Vaughan Williams
(1872 - 1958)

Easter
I got me flowers
Love bade me welcome
The Call
Antiphon

CANTATA "IT IS ENOUGH", BWV 82, for the
Feast of the Purification Johann Sebastian Bach
(1685 - 1750)

Aria: It is enough
Recitative: It is enough! My trust is in the Lord
Aria: Slumber on, oh weary spirit
Recitative: My God, o let me now depart
Aria: With gladness will I now depart

Mr. Hatcher

Interval

CANTATA "PASTORELLA VAGHA BELLA"
for Soprano, Keyboard and Cello Georg Friedrich Handel
(1685 - 1759)

Aria: Pastorella vagha bella
Recitative
Aria: Solo per voi tra mille

assisted by Mrs. Baker, cellist

ZIGEUNERLIEDER of H. Conrat
Op. 103

Johannes Brahms
(1833 - 1897)

He, Ziegeuner, greife in die Saiten ein!
Hochgetürmte Rimaflut
Wisst ihr, wann mein Liebster am besten mir gefällt?
Lieber Gott, du weisst
Brauner Bursche führt zum Tanze
Röslein dreie in der Reihe blüh'n so rot
Kommt dir manchmal in den Sinn, mein süßes Lieb
Rote Abendwolken zieh'n Am Firmament

Mrs. Weihe

Hattie Bishop Speed Music Room
505 West Ormsby, Louisville
Friday, April 7, 1967 at 8:00 p.m.

Next recital in this series - Arnold Epley, baritone
April 21, 1967

The University of Louisville School of Music

presents

A PLAYING PARTY

for

First Year Piano Pupils

Davison Recital Hall

Saturday, April 8, 1967

2:30 P. M.

Emanuela Fogle
(Miss Christine Larner)

Louise Sachs
(Miss Karen Gocke)

Brenda Lee Shearn
(Miss Kathleen McGrath)

Nancy Travis
(Miss Frances Morris)

David Fuller and Bill Smock
(Miss Constance Karem)

Kim Zingroff
(Mrs. Doris Owen)

Michael Lindner
(Mrs. Carole Nicholson)

Karen Weber and Leslie Whitford
(Miss Constance Karem)

Paul Lang
(Miss Christine Larner)

Anna Rhee
(Mrs. Doris Owen)

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(Mrs. Carole Nicholson)

Karen Weber and Leslie Whitford
(Miss Constance Karem)

Paul Lang
(Miss Christine Larner)

Anna Rhee
(Mrs. Doris Owen)

UNIVERSITY OF LOUISVILLE
SCHOOL OF MUSIC

Preparatory Department

presents

STUDENTS IN RECITAL

Davison Recital Hall

11:00 A. M.

April 8, 1967

PROGRAM

The Blue and the Grey Clark Library
Old Grey Goose American Folksong
The Pirate Clark Library

Paul Lang, piano (Larner)

Nightingale Clark Library
Bouncing Ball Donald Waxman

Nancy O'Callaghan, piano (Larner)

Sleeping Beauty David Krashenbuehl
The Ballet Dancer John Thompson

Kathie O'Callaghan, piano (Larner)

The Dance of the Spider and the Fly Donald Waxman

David Lang, piano (Larner)

Ship Ahoy Bentley

Grace Jean Murphy, piano (Ossman)

Mazurka, Op. 7, No. 2 Chopin

Laura Hopper, piano (Ossman)

Steinway Piano

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC

presents

CAROL TURPEN, soprano

Assisted by

MARY RAPIER, pianist

with

ORVAL OLESON, clarinetist

Emily Davison Recital Hall

April 11, 1967

1:00 P. M.

(Given in partial fulfillment of the requirements for the degree of Master of Music.)

PROGRAM

I

Come Again	Dowland
Come Away, Come Sweet Love	Dowland
Fine Knacks for Ladies	Dowland
Strike the Viol	Purcell
Hark! the Echoing Air	Purcell

II

<u>Der Hirt auf dem Felsen</u>	Schubert
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INTERMISSION

III

De Fleurs	
Beau Soir	
Nuit d'Etoiles	
Lia's Aria from <u>L'Enfant Prodigue</u>	Debussy

IV

Chanson Triste	Duparc
L'Invitation au Voyage	Duparc
Tu che gel sei cinta from <u>Turandot</u>	Puccini

Steinway Piano

UNIVERSITY OF LOUISVILLE
SCHOOL OF MUSIC

Gardencourt

Emily Davison Recital Hall

April 13, 1967

12:45 P.M.

PROGRAM

Concerto for Viola and Piano Telemann
Largo
Allegro

George Maul, viola (P. Kling)
Eduard Perrone, piano

Sonata for Trombone and Piano Robert Sanders
Rather Fast

Charles Carlile, bass trombone (Lyon)
Margaret Bridges, piano

Prelude and Fugue in $F^{\#}$ minor, W.T.C.I.) J. S. Bach
Prelude and Fugue in $F^{\#}$ major, W.T.C.I.)

Frances Morris, piano (Aldrich)

Aria con Variatione G. F. Handel
(transcribed by Fitzgerald)

Arthur Futlz, trumpet (Rapier)
Margaret Bridges, piano

Symphonie Espagnole, op. 21 Edouard Lalo
First movement: Allegro non troppo

Pamela Saunders, violin (P. Kling)
George Maul, piano

Three Pieces for Unaccompanied Clarinet (1919) Igor Stravinsky

Orval Oleson, clarinet (Livingston)

Divertimento für Trompete, Posaune, und Klavier, op. 31 . . Boris Blacher

Allegro
Andantino
Presto
Moderato
Allegretto
♩=56
Presto

Raymond Conklin, trombone (Lyon)
Gary Wilson, trumpet (Rapier)
Jack Bridges, piano

Suite for Tuba and Piano Vaclav Nelmybel

Allegro Marcato
Quasi Improvisando
Allegretto
Slow
Allegro con Bravura

Quentin Sharpenstein, tuba (Lyon)
Ronald Bedenbaugh, piano

Steinway Piano

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC

presents

An Evening of Chamber Music

WILLIAM WHITESIDES, tenor

FRANCIS FUGE, flute

LEON RAPIER, trumpet

DANIEL McAninch, oboe

CATHERINE LARSON, oboe and English horn

DORIS OWEN, harpsichord

Gardencourt

Emily Davison Recital Hall

Friday, April 14, 1967

8:30 P. M.

Change in program order:

The Telemann Concerto will be played first.

The Scarlatti Cantata will close the program.

Cantata: Su le sponde del Tebro A. Scarlatti
Sinfonia (1660-1725)
Recitativo: Su le sponde del Tebro
Sinfonia
Aria: Contentatevi, o fidi pensieri
Recitativo: Mesto, stanco e spirante
Largo: Infelici miei lumi
Aria: Dite almeno, astri crudeli
Ritornello
Recitativo: All'aura, al cielo, ai venti Pastorello
Aria: Tralascia pur di piangere

Trio Sonata in B-flat major G. F. Handel
Adagio (1685-1759)
Allegro
Largo
Allegro

Sonata in B minor for flute and harpsichord,
BWV 1030 J. S. Bach
Andante (1685-1750)
Largo e dolce
Presto-Allegro

INTERMISSION

Concerto in D major for trumpet in D, two oboes,
and harpsichord G. P. Telemann
Adagio (1681-1767)
Allegro
Grave
Allegro

Harpsichord by John Challis, New York

UNIVERSITY OF LOUISVILLE
SCHOOL OF MUSIC

Preparatory Department

presents

STUDENTS

IN

RECITAL

GARDENCOURT

Davison Recital Hall

April 15, 1967

11:00 A. M.

PROGRAM

Hot Cross Buns)
Kookaberra) arr. Waxman

Carrie Whaley, piano (Ossman)

The Old Clock)
My First Waltz) Rolseth

Beverly Barlow, piano (Ossman)

Relay Race)
The Clock Strikes Twelve)
Twin Motors)
Peasant Dance) Clark Library

Joan Barlow, piano (Ossman)

Skating on the Pond Dittenhaver
Country Fiddler American
Mountain Ballad American
Baboon Talk La Montaine

Tina Morrison, piano (Ossman)

Lightly Row German Folk Song

Amy Marsh, violin (Hughes)
Carol Hughes, accompanist

Minuet No. 1 Bach

Bonnie Boyer, violin (Hughes)
Carol Hughes, accompanist

Minuet No. 3

Bach

Mary Driscoll, violin (Hughes)
Carol Hughes, accompanist

Lightly Row
Perpetual Motion
Lullaby
Long, Long Ago

German Folk Song
Suzuki
German Folk Song
T. H. Bayley

Anne MacDonald, violin (Capra)
Joan Capra, accompanist

Spanish Gypsies

Gillock

Jan Barlow, piano (Ossman)

Novelette

Kabalevsky

Elizabeth Stablein, piano (Ossman)

Hunting Song, Op. 68, No. 7

Schumann

Gary Scheldorf, piano (Larner)

Papillon

Grieg

Antoinette Goatley, piano (Grant)

Steinway Piano

LOUISVILLE COMMUNITY CONCERT ASSOCIATION

Season 1966-1967

presents

MEMORIAL AUDITORIUM

APRIL 18, 1967



RUDOLF SERKIN

PIANIST

RUDOLF SERKIN, often hailed as one of the world's greatest musicians, might also be called a pianist of paradoxes. An artist who ranks with the most profound and exciting interpreters of all time, he is also a man of consuming modesty who finds especial peace working on his farm in Vermont. An indefatigable performer whose concertizing would exhaust many a lesser man, he devotes an enormous share of his time to teaching, at the Curtis Institute of Music in Philadelphia where he is head of the Piano department and at the Marlboro Festival, whose guiding spirit he is. Life Magazine wrote that Rudolf Serkin "looks like a scholar and plays like an angel"; one might also add that he is a scholar of considerable charm and a musician of formidable intellect.

Serkin was born of Russian parents in Bohemia.
(Continued on Page 4 of Program)

COMMUNITY CONCERTS
Division of
COLUMBIA ARTISTS MANAGEMENT INC.
West 57th Street, New York, N. Y. 10019

PROGRAM

I. Sonata in A major, D.V. 959

Franz Schubert

Allegro
Andantino
Scherzo (Allegro vivace)
Rondo (Allegretto)

Schubert's three posthumously published sonatas, in C minor, A major and B flat, were all written in the month of September 1828, a few weeks before his death. All are conceived on an equally majestic scale but in style and content there is great divergence between them.

The A major differs in all respects from its predecessor. The first movement opens solemnly—not violently as did the C minor—and the passage work in the exposition and recapitulation, while brilliant, is firmly controlled. The development is based upon a tiny theme from the coda, its lively figures and “national” traits bringing to mind the F minor Impromptu Op. 142, No. 3, and its energetic cross-hand passages outdistancing those of the first Impromptu of the same opus. The andantino in F sharp minor opens as a barcarolle, but glides unexpectedly into a lively episode more reminiscent of a *duetto à la hongroise* than of a sonata movement. The scherzo and trio remain true to type in the best Schubertian manner and the finale, allegretto, is a long and lyrical rondo whose spacious setting further enhances its beauty.

INTERMISSION

2. Sonata in E major, Op. 109 *Ludwig van Beethoven*

Vivace ma non troppo — Adagio espressivo
Prestissimo
Andante molto cantabile ed espressivo (Variations)

It has become the custom to speak of Beethoven's "three periods," a somewhat arbitrary arrangement of his works which classifies them not always chronologically but rather according to their style. It is obvious that between the youthful sonatas of Op. 2, dedicated to Haydn, and the last sonatas, Beethoven's evolution was prodigious; no other musician has transformed his art to such an extent.

Beethoven's last three piano sonatas were written while he was also composing the *Missa Solemnis*. The first movement of the E major Sonata is in true sonata form leading quite regularly into the very beautiful and expressive *coda*. The second movement, a *Prestissimo*, is at once spectral and charged with daemonic energy. The theme of the Variations is one of exalted beauty and they themselves are among the most profound that Beethoven ever composed. On occasion they are very remote from the theme, but at the end this reappears as though it were returning from far-off regions. In many passages the piano writing has something of the magic of Chopin.

3. Sonata in F minor,
Op. 57 ("Appassionata")

Ludwig van Beethoven

Allegro assai
Andante con moto
Allegro ma non troppo — Presto

This is one of Beethoven's most famous compositions, and rightly so. Here he gives full vent to his passion; the tempest rages over the land, furious and insatiable. It is a phantasmagoria in which all the contending powers of nature are let loose... With one single exception, all the themes of the first and last movement are in minor mode. All the more striking therefore, is the effect of the almost religious-sounding *Andante* in D-flat major, whose Variations show how inspired sheer figuration can be.

RUDOLF SERKIN

(Continued from Page 1 of Program)

mia in 1903. He was educated in Vienna, where he studied piano with Professor Richard Robert and composition with Arnold Schönberg. He made his Viennese debut at the age of twelve; his Berlin debut made under the aegis of the great violinist Adolf Busch followed when he was seventeen, and began his career in earnest.

Word of the extraordinary Serkin talents first reached America in 1931 ("... under the name Rudolf Serkin lives one of the most commanding pianists of the age," wrote *The New York Times* music correspondent); he made his first appearance here in 1933 at the Coolidge Festival in Washington, D. C. In 1935 Serkin married Irene Busch, eldest daughter of Adolf Busch, and the next year made his formal American debut with the New York Philharmonic and Arturo Toscanini. In 1939 the Serkins emigrated to the United

States; today the pianist is an American citizen with homes in New York and Vermont.

In addition to his concertizing, tours and teaching at Curtis and Marlboro, Serkin has also been an integral part of the annual Casals Festival in France at Prades and Perpignan, and in recent years at San Juan, Puerto Rico. He also maintains a schedule of recording for Columbia Records and his many albums include the major works of the recital, orchestral and chamber repertoires.

Rudolf Serkin's performances at the keyboard alone would suffice to make him one of the greatest pianists of our age; but he is much more than even a giant of the keyboard. He is a great teacher who has guided the careers of many of today's most prominent young pianists, and who has inspired many more yet to come. He is, to nearly all musicians and music lovers, a symbol of musical integrity and intelligence, of the best that is to be found in the brotherhood of music.

RUDOLF SERKIN on Records:

(New Recordings)

- | | |
|---------|--|
| ML 6145 | BEETHOVEN: Concerto No. 4 in G Major for Piano and Orchestra, Op. 58 |
| MS 6745 | Philadelphia Orchestra/Ormandy |
| | |
| ML 6238 | BEETHOVEN: Concerto No. 1 in C Major for Piano and Orchestra, Op. 14 |
| MS 6838 | Philadelphia Orchestra/Ormandy;
Bagatelles, Op. 119 |
| | |
| ML 6239 | BEETHOVEN: Concerto No. 2 in B-Flat Major for Piano and Orchestra, Op. 19 |
| MS 6839 | MOZART: Concerto No. 27 in B-Flat Major for Piano and Orchestra, K. 595
Philadelphia Orchestra/Ormandy |
| | |
| ML 6244 | MOZART: Concerto No. 14 in E-Flat Major for Piano and Orchestra, K.449; |
| MS 6844 | Concerto No. 17 in G Major for Piano and Orchestra, K. 453
Columbia Symphony/Schneider |
| | |
| ML 6247 | MOZART: Concerto No. 10 in E-Flat Major for Two Pianos and Orchestra, K. 365. |
| MS 6847 | R. Serkin, P. Serkin
BACH: Concerto No. 1 in D Minor for Three Pianos and Orchestra, S1063. R. Serkin,
Horszowski, Laredo; Concerto No. 2 in C Major for Three Pianos and Orchestra, S1064.
Horszowski, P. and R. Serkin
Marlboro Festival Orchestra/Schneider |
| | |
| ML 6249 | SCHUBERT: Sonata in A Major, Op. Posth. (D. 959) |
| MS 6849 | |

The Steinway is the official piano of the Louisville Community Concert Association. The Steinway is sold at Shackelton's.

Steinway Piano
Columbia Masterworks Records

MR. SERKIN is managed by
COLUMBIA ARTISTS MANAGEMENT, Inc.
Personal Direction: JUDD, RIES & DAHLGREN
165 WEST 57TH STREET
NEW YORK 19, N. Y.

UNIVERSITY OF LOUISVILLE
SCHOOL OF MUSIC

Ga. dencourt

Emily Davison Recital Hall

April 20, 1967

12:45 P.M.

PROGRAM

Au Bord de l'Eau Fauré
Notre Amour Fauré

Barbara Gutekunst, lyric soprano (Whitesides)
Eduard Perrone, piano

Sonate pour Hautbois C. Saint-Saëns
Allegretto
Molto Allegro

Lizbeth McCann, oboe (McAninch)
Kay Feddern, piano

Selve, voi che le speranze Salvator Rosa
"Farewell, ye limpid springs"
Recitative and Air from Jeptha Handel

Paula Speechly, soprano (Whitesides)
Nina Gerald, piano

Sonata Henry Purcell
Fornoso
Adagio
Presto

Paul Willingter, trumpet (Rapier)
Mary Rapier, piano

Affanni del pensier Giorgio F. Handel
Ah! mio cor Giorgio F. Handel
Se florindo e fedele Alessandro Scarlatti

Sandra Soderberg, soprano (Smith)
Eduard Perrone, piano

Sonata No. 3, Op. 108 Brahms
First movement: Allegro
Second movement: Adagio

Barbara Meek, violin (Kling)
Eduard Perrone, piano

"Auf ein altes Bild". Hugo Wolf
"Nun wandre, Maria" Hugo Wolf
"Suleika" Felix Mendelssohn

Margaret Bridges, mezzo-soprano (Whitesides)
Jack Bridges, piano

Sonata No. 5 Johann Pachelbel
Allegro Moderato
Adagio
Allegro

Brass Quintet (Lyon)
Paul Willinger, trumpet
Michael Doyle, trumpet
John Guttermuth, tuba
Terry Florence, trombone
Dennis Hallman, French horn
(prepared by Jack Bridges)

Steinway Piano

*The Studio of Samuel Hodges,
coach-accompanist*

presents in recital

Arnold Epley
baritone

Samuel Hodges, pianist

LIEDER

Franz Schubert
(1797-1828)

An die Musik, Op. 88, No. 4
Der Wanderer, Op. 4, No. 1
Litanei. Auf das Fest „Aller Seelen“
Rastlose Liebe, Op. 5, No. 1

CANTATA "ICH WILL DEN KREUZSTAB GERNE TRAGEN",

BWV 56, for the nineteenth Sunday after Trinity Johann Sebastian Bach
(1685-1750)

Aria: Ich will den Kreuzstab gerne tragen
Recitativo: Mein Wandel auf der Welt ist einer Schifffahrt gleich
Aria: Endlich wird mein Joch
Recitativo: Ich stehe fertig und bereit
Choral: Komm, o Tod, du Schlafes Bruder

Interval

DON QUICHOTTE à DULCINÉE of Paul Morand

Maurice Ravel
(1875-1937)

Chanson Romanesque
Chanson Épique
Chanson A Boire

KING DAVID of Walter de la Mare

Herbert Howells
(1892-)

THREE PSALMS, OP. 61

Edmund Rubbra
(1901-)

Psalm VI. O Lord, rebuke me not
Psalm XXIII. The Lord is my Shepherd
Psalm CL. Praise ye the Lord

*Hattie Bishop Speed Music Room
505 West Ormsby, Louisville*

Friday, April 21, 1967 at 8:00 p. m.

Next recital in this series
Glenda Wolfe, soprano
Tuesday, May 23, 1967

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**LOUISVILLE DIVISION
(instrumental)**

**UNIVERSITY OF LOUISVILLE
University Center
April 21 - 22, 1967**

SPONSORED BY
THE KENTUCKY MUSIC EDUCATION ASSOCIATION

in cooperation with
THE UNIVERSITY OF LOUISVILLE
PHILIP DAVIDSON, President

SCHOOL OF MUSIC
ROBERT WHITNEY, Dean

and
ROBERT GRIFFITH
Manager of the Festival

INSTRUMENTAL ADJUDICATORS

Mr. Donald McMahon, New Albany, Indiana
Mr. Harold Robinson, Eastern Kentucky University
Mr. Richard Borchardt, Lexington, Kentucky
Mr. Marshall Neely, Charlestown, Indiana
Mr. Walter Hall, Lexington, Kentucky
Mr. Eugene Davis, Jeffersonville, Indiana
Mr. Henry Romersa, Vanderbilt University
Mr. Sheldon Kurland, Peabody Conservatory
Mr. Lyle Wolfrom, Eastern Kentucky University

THE UNIVERSITY OF LOUISVILLE EXTENDS A WELCOME TO ALL PARTICIPANTS.

INSTRUCTIONS TO PRINCIPALS, TEACHERS, AND PARTICIPANTS

This is the final copy of the Instrumental Solos and Small Ensemble Events. Please inform each student of his performance time. Please notify the School of Music immediately of any cancellations.

Each organization has been assigned an assembly room. Please clear the room within an hour after your final performance. In some instances, the same room will be used by two different schools.

The Director and his students are completely responsible for their assembly room and its contents until the entire group has checked out. WE CANNOT BE RESPONSIBLE FOR LOST ARTICLES OR CLOTHING.

Ratings will be posted on the bulletin board in the lobby as soon as possible after an event is closed. RATINGS WILL NOT BE GIVEN BY MAIL OR TELEPHONE.

There will be three judges for all large events (orchestra and band). Three copies of the music must be supplied for the judges. Present these copies to the room chairman.

TEACHERS: Please pick up the judges comment sheets before leaving University Center.

All students are urged to hear other performing groups.

REGISTRATION- ALL SENIOR DIVISION students are requested to register in the main hall of the school as soon as you arrive. JUNIOR DIVISION students are not required to register.

The Piano Section of the Kentucky State Music Festival, Louisville Division, will be at the University of Louisville School of Music, Alta Vista Road, May 5, 1967.

There will, undoubtedly, be scheduling conflicts with some of the participating ensembles. Directors and judges are requested to work with the room chairmen in making all events progress as smoothly as possible.

We express our appreciation to everyone who has helped to expedite this event. If you have suggestions concerning the improvement of the festival, please write to the Festival Manager.

Timpani, bass drum, and snare drum will be furnished.

FLUTE SOLOS AND ENSEMBLES

University Center
Room 304, Warm-up Room 301

Mr. Don McMahon, Adjudicator
Jeffersonville, Indiana

FLUTE SOLOS, JUNIOR DIVISION

EVENT	TIME	NAME	GRADE	SCHOOL	RATING
1.	1:00	Janet Lawhorn	7	Hardinsburg	_____
2.	1:06	Melinda Van Deventer	7	Jesse Stuart	_____
3.	1:12	Angela Ensminger	7	Pleasure Ridge Park	_____
4.	1:18	Jeanette Severs	7	Barrett	_____
5.	1:24	Marty Shipp	8	Barrett	_____
6.	1:30	Marcia Doyle	8	Pleasure Ridge Park	_____
7.	1:36	Susan Young	8	Pleasure Ridge Park	_____
8.	1:42	Julie Sevdý	8	Fort Knox	_____
9.	1:48	Donna Thompson	8	Western	_____
10.	1:54	Pat Stoecker	8	Fort Knox	_____
11.	2:00	Ruth Drye	8	Highland	_____
12.	2:06	Frances Gould	8	Pleasure Ridge Park	_____
13.	2:12	Leslie Long	8	Barrett	_____
14.	2:18	Virginia Crossett	8	Highland	_____
15.	2:24	Marsha Brown	9	Manual	_____
16.	2:30	Keith James	9	Breckinridge County	_____
17.	2:36	Carol Heckman	9	Eastern	_____
18.	2:42	Anne Merkel	9	Waggener	_____
19.	2:48	Margaret Herde	9	Seneca	_____
20.	2:54	Betty Decker	9	Western	_____
21.	3:00	Sue Wary	9	Durrett	_____
22.	3:06	Joanne Peisel	9	Highland	_____

FLUTE SOLOS, SENIOR DIVISION

23.	3:12	Darlene Doss	10	Durrett	_____
24.	3:18	Sue Bohaning	10	Shawnee	_____
25.	3:24	Martha Beard	10	Breckinridge County	_____
26.	3:30	Debbie DeLong	11	Western	_____
27.	3:36	Kathy Leonard	11	Durrett	_____
28.	3:42	Elizabeth Markert	11	Waggener	_____
29.	3:48	Caroline Dahl	11	Atherton	_____
30.	3:54	Gail Harris	11	Waggener	_____
31.	4:00	Jane Hurt	11	Atherton	_____
32.	4:06	Marla Sue Crutcher	11	Atherton	_____
33.	4:12	Susan McHenry	11	Atherton	_____
34.	4:18	Ruth Mayland	12	Seneca	_____
35.	4:24	John Fitzgerald	12	Waggener	_____
36.	4:30	Susan Becker	12	Western	_____

FLUTE ENSEMBLES, JUNIOR DIVISION

EVENT	TIME	NAME	SCHOOL	RATING
37.	4:36	Karen Smith, Joyce Riggs	Pleasure Ridge Park	_____
38.	4:42	Rhonda McManus, Claudette Stapleton	Russell	_____
39.	4:48	Lynne Lewis, Melinda Van DeVenter, Kaye Maynard	Jesse Stuart	_____
40.	4:54	Marilyn Hunter, Kathy Hicks, Frances Gould	Pleasure Ridge Park #1	_____
41.	5:00	Marcia Doyle, Susan Young, Angela Ensminger	Pleasure Ridge Park #2	_____
42.	5:06	Debbie Streck, Roseanne Beha, Mary Vaughn, Francis McGraw	Waggener	_____

FLUTE ENSEMBLES, SENIOR DIVISION

43.	5:12	Charles Crowder, Cheryl McCallie, Carolisa Medlin	Central	_____
44.	5:18	Gail Harris, Anne Merkel	Waggener	_____
45.	5:24	Elizabeth Markert, Sue Nuemayer, John Fitzgerald	Waggener	_____
46.	5:30	Madeline Beams, Margaret Snell, Barbara Cornett	Valley	_____
47.	5:36	Debbie DeLong, Susan Becker, Elois Lindsey	Western	_____
48.	5:42	Shirley Crisler, Betsy Kindig	Eastern	_____
49.	5:48	Taffy Tapp, Carol Heckman, Debby Hodge, Terre Parris	Eastern	_____

WOODWIND SOLOS AND ENSEMBLES

University Center
Conference Center B, Warm-up Conference Center D

Mr. Harold Robinson, Adjudicator
Eastern Kentucky University

OBOE SOLOS, JUNIOR DIVISION

EVENT	TIME	NAME	GRADE	SCHOOL	RATING
52.	1:00	Bettye Skillman	8	Hardinsburg	_____
53.	1:06	Pamela Mounce	8	Waggener	_____
54.	1:12	Greg Givan	9	Waggener	_____

OBOE SOLOS, SENIOR DIVISION

55.	1:18	Jane Rexroat	10	Pleasure Ridge Park	_____
56.	1:24	Edna Hickerson	11	Pleasure Ridge Park	_____
57.	1:30	Donna Baker	11	Durrett	_____
58.	1:36	Terry Setser	11	Fern Creek	_____
59.	1:42	John Morrison	11	Westport	_____
60.	1:48	Anita Combs	12	Manual	_____
61.	1:54	Reginald Daniel	12	Atherton	_____

BASSOON SOLOS, JUNIOR DIVISION

62.	2:00	Archie Curtis	7	Western (Jefferson Cty.)	_____
63.	2:06	Sheryl Lawhorn	8	Hardinsburg	_____

BASSOON SOLOS, SENIOR DIVISION

64.	2:12	Barbara Means	10	Pleasure Ridge Park	_____
65.	2:18	Norman Thomas	11	Durrett	_____
66.	2:24	John Hunt	11	Westport	_____
67.	2:30	Lester Johnson	12	Manual	_____

BASS CLARINET, JUNIOR DIVISION

68.	2:36	David Miller	8	Western (Jefferson Cty.)	_____
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BASS CLARINET, SENIOR DIVISION

69.	2:42	David Gray	10	Durrett	_____
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MISCELLANEOUS WOODWIND ENSEMBLES, JUNIOR DIVISION

70.	2:48	Kathy Anolick, Shelly Sturman		Highland Jr. High	_____
71.	2:54	Mary Reirson, Barbara Johnson, Sheryl Sweebe,		Fort Knox	_____
		Drucilla Samples			
72.	3:00	Butch Bates, Johnny Lawson, David Dowell,		Pleasure Ridge Park	_____
		Michelle Souder			
73.	3:06	Becky Barnard, Diane Ragart, Vicki Long,		Pleasure Ridge Park	_____
		Janet Mejuer.			

MISCELLANEOUS WOODWIND ENSEMBLES, JUNIOR DIVISION

EVENT	TIME	NAME	SCHOOL	RATING
74.	3:12	Larry Cohen, Kenneth Fisher, Dwight Gwinn, John Harrison	Highland Jr.	_____
75.	3:18	Harold Harrod, Ben Stewart, James Schoenloub, Cathy Justice	Jeffersontown #1	_____
76.	3:24	Glenn, Erb, Ann Dowell, Kathy Kelley, Pat Nalley	Barrett	_____
77.	3:30	Maretta Mattingly, Karen Sowder, Vicki Hoofnel, Debbie While	Jeffersontown #2	_____
78.	3:36	Clynt York, Paul Parnicott, Gill Pursley	Fort Knox	_____
79.	3:42	R. Daniel, M. Crutcher	Atherton #2	_____
80.	3:48	Ruth Mayland, Stephen Willis	Seneca	_____
81.	3:54	M. Crutcher, S. McHenry	Atherton #3	_____
82.	4:00	Margaret Herde, Mark Wilson	Seneca	_____
83.	4:06	Linda Chadwich, John Morrison, John Hunt, Don Grammer	Westport #1	_____
84.	4:12	Gail Harris, Greg Givan, Rick Blum, Jeff Garber, Jim Shanesy	Waggener	_____
85.	4:18	Tommy Tapp, Scott Heckman	Eastern #1	_____
86.	4:24	Dean Tidwell, Bill Holstein, Robert Olson, Stonestreet	Westport #2	_____
87.	4:30	LaVerne Moore, Mary Sims, Dottie Garrison, Karen Hoard	Valley	_____
88.	4:36	Dennis Carrithers, Frank Stevens, Scott Heckman, Mary Marsh	Eastern #2	_____
89.	4:42	Henry Combest, Don Wilhoyte, Mike Poole, Linda Owen, Robert Kirschke, John Stroop	Westport #3	_____
90.	4:48	Charlene Holsclaw, Ann Seach, Brenda Coakley, Debbie Hansel	Shepherdsville	_____
91.	4:54	Tommy Tapp, Scott Heckman, Margaret Aylor, Mary Marsh	Eastern #3	_____
92.	5:00	Doug Farmer, Ammie Lee, Sara Todd, Wilma Florence	Manual	_____
93.	5:06	Darrell Bolin, Tim Taylor, Pat Koepper	Western	_____
94.	5:12	Ammie Lee, Doug Farmer	Manual	_____
95.	5:18	Janice Misere, Shirley Crisler, Tommy Tapp, David Cheger, Eldon Matlick	Eastern #4	_____

STRING SOLOS AND ENSEMBLES

Reynolds Building
Fifth Floor, Warm-up Practice Rooms

Mr. Lyle Wolfrom, Adjudicator
Eastern Kentucky University

CELLO SOLOS, JUNIOR DIVISION

EVENT	TIME	NAME	GRADE	SCHOOL	RATING
96.	1:00	Barbara Beeler	8	Southern	_____
97.	1:06	Kristen Hayes	8	Eastern	_____
98.	1:12	Ellen Weis	8	Highland	_____
99.	1:18	Scott Stone	9	Highland	_____

CELLO SOLOS, SENIOR DIVISION

100.	1:24	Randy Martin	10	Atherton	_____
101.	1:30	Teddi Shelton	10	Atherton	_____
102.	1:36	Richard Moseson	10	Atherton	_____
103.	1:42	Jean Merce	11	Iroquois	_____
104.	1:48	Beverly Bromley	11	Atherton	_____
105.	1:54	Robert Bardston	11	Atherton	_____
106.	2:00	Hugh McElrath	11	Atherton	_____
107.	2:06	Kathy Louis	12	Atherton	_____
108.	2:12	Janet Robinson	12	Atherton	_____

DOUBLE BASS SOLOS, JUNIOR DIVISION

109.	2:18	Robert Crawford	9	Highland	_____
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DOUBLE BASS SOLOS, SENIOR DIVISION

110.	2:24	Carolyn White	10	Atherton	_____
111.	2:30	Nathan Kahn	10	Atherton	_____
112.	2:36	Stephen Willis	12	Seneca	_____
113.	2:42	Bonnie Sue Peck	12	Manual	_____

HARP SOLO, JUNIOR DIVISION

114.	2:48	Carol McClure	7	Waggener	_____
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HARP SOLOS, SENIOR DIVISION

115.	2:54	Barbara Stutzke	10	Iroquois	_____
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MISCELLANEOUS STRING ENSEMBLES, JUNIOR DIVISION

116.	3:00	Robert Crawford, Scott Stone		Highland	_____
117.	3:06	Peter Leight, Jonathan Leight		Waggener	_____
118.	3:12	Louis Riley, Susan Gustafson, Diane Bellingham,		Highland	_____
		April Ship			_____
119.	3:18	Sarah Griffith, Robert Thompson, Ellen Weis		Highland	_____

STRING QUARTETS, JUNIOR DIVISION

EVENT	TIME	NAME	SCHOOL	RATING
120.	3:24	Linda Peyton, Susan Walsh, Thomas Wermuth, Barbara Beeler	Southern	_____
121.	3:30	Londa Gardner, Fonda Byrnes, Karen Stivers, Terry Dea	Manual	_____
122.	3:36	Bruce McCord, Nanette Moore, John Kazah, Ray Horton	Jeffersontown	_____

MISCELLANEOUS STRING ENSEMBLES, JUNIOR DIVISION

123.	3:42	J. Anderson, E. Ford, J. Bowens, D. Gholston A. Lee, J. Linton, S. Parker, A. Robinson, P. Robinson, T. Robinson	Jackson	_____
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STRING QUARTETS, SENIOR DIVISION

124.	3:48	Jane Peyton, Becky Romer, Vicki Riley Donna Guy	Manual	_____
125.	3:54	Heidi Fulkerson, Donald Cohen, Beverly Bell, Rodney Smith	Seneca	_____
126.	4:00	D. Updegraff, L. Kalkhof, D. Ray, R. Moseson	Atherton	_____

MISCELLANEOUS STRING ENSEMBLES, SENIOR DIVISION

127.	4:06	D. Ray, J. Terry	Atherton	_____
128.	4:12	R. Martin, K. Bardston	Atherton	_____
130.	4:18	N. Drye, J. Sarbo	Atherton	_____
131.	4:24	H. McElrath, K. Bardston	Atherton	_____
132.	4:30	C. Grosz, J. Marshall, C. White, W. Smothers	Atherton	_____
133.	4:36	No Names	Atherton #5	_____
134.	4:42	Robin Louis, Stacy Sullivan, Karen Jordan	Westport	_____
135.	4:48	C. Grosz, C. Minor, N. Drye	Atherton	_____
136.	4:54	S. Sullivan, J. Blackmarr, R. Louis, R. Boldt, K. Jordan, R. Saper, P. Whitaker, A. Kraig, D. Anderson, R. Berkey, M. Hillery, J. Hunt	Westport #1	_____
137.	5:00	C. Grosz, K. Lyon, J. Sarbo, M. Gibson, K. Louis	Atherton (Chamber)	_____
138.	5:06	S. Sullivan, J. Blackmarr, R. Louis, R. Boldt, J. Dean, P. Herman, B. Uhl, R. Saper, R. Berkey, M. Hillery, M. Google, J. Hunt, D. Grammer, T. Foley, J. Morrison, M. Poole	Westport #2	_____
139.	5:12	No Names	Atherton #1	_____
140.	5:18	S. Sullivan, J. Blackmarr, R. Saper, R. Berkey, M. Hillery, K. Jordan	Westport #3	_____
141.	5:24	No Names	Atherton #2	_____
142.	5:30	S. Sullivan, J. Blackmarr, R. Louis, R. Boldt, P. Herman, B. Uhl, J. Dean, R. Berkey, R. Saper, A. Kraig, M. Hillery, J. Hunt, J. Morrison, K. Jordan, C. Saper	Westport #4	_____
143.	5:36	K. Louis, J. Robinson, B. Bromley, R. Bardston, H. McElrath, K. Morrison, B. Felde, R. Moseson, D. Judd, T. Shelton, R. Martin, P. Hatcher, N. Kahn, C. David, D. Smothers	Atherton #3	_____

STRING SOLOS AND ENSEMBLES

Reynolds Building
Fifth Floor, Warm-up Practice Rooms

Mr. Lyle Wolfrom, Adjudicator,
Eastern Kentucky University

CELLO SOLOS, JUNIOR DIVISION

EVENT	TIME	NAME	GRADE	SCHOOL	RATING
96.	1:00	Barbara Beeler	8	Southern	_____
97.	1:06	Kristen Hayes	8	Eastern	_____
98.	1:12	Ellen Weis	8	Highland	_____
99.	1:18	Scott Stone	9	Highland	_____

CELLO SOLOS, SENIOR DIVISION

100.	1:24	Randy Martin	10	Atherton	_____
101.	1:30	Teddi Shelton	10	Atherton	_____
102.	1:36	Richard Moseson	10	Atherton	_____
103.	1:42	Jean Merce	11	Iroquois	_____
104.	1:48	Beverly Bromley	11	Atherton	_____
105.	1:54	Robert Bardston	11	Atherton	_____
106.	2:00	Hugh McElrath	11	Atherton	_____
107.	2:06	Kathy Louis	12	Atherton	_____
108.	2:12	Janet Robinson	12	Atherton	_____

DOUBLE BASS SOLOS, JUNIOR DIVISION

109.	2:18	Robert Crawford	9	Highland	_____
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DOUBLE BASS SOLOS, SENIOR DIVISION

110.	2:24	Carolyn White	10	Atherton	_____
111.	2:30	Nathan Kahn	10	Atherton	_____
112.	2:36	Stephen Willis	12	Seneca	_____
113.	2:42	Bonnie Sue Peck	12	Manual	_____

HARP SOLO, JUNIOR DIVISION

114.	2:48	Carol McClure	7	Waggener	_____
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HARP SOLOS, SENIOR DIVISION

115.	2:54	Barbara Stutzke	10	Iroquois	_____
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MISCELLANEOUS STRING ENSEMBLES, JUNIOR DIVISION

116.	3:00	Robert Crawford, Scott Stone		Highland	_____
117.	3:06	Peter Leight, Jonathan Leight		Waggener	_____
118.	3:12	Louis Riley, Susan Gustafson, Diane Bellingham,		Highland	_____
119.	3:18	April Ship Sarah Griffith, Robert Thompson, Ellen Weis		Highland	_____

STRING QUARTETS, JUNIOR DIVISION

EVENT	TIME	NAME	SCHOOL	RATING
120.	3:24	Linda Peyton, Susan Walsh, Thomas Wermuth, Barbara Beeler	Southern	_____
121.	3:30	Londa Gardner, Fonda Byrnes, Karen Stivers, Terry Dea	Manual	_____
122.	3:36	Bruce McCord, Nanette Moore, John Kazah, Ray Horton	Jeffersontown	_____

MISCELLANEOUS STRING ENSEMBLES, JUNIOR DIVISION

123.	3:42	J. Anderson, E. Ford, J. Bowens, D. Gholston A. Lee, J. Linton, S. Parker, A. Robinson, P. Robinson; T. Robinson	Jackson	_____
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STRING QUARTETS, SENIOR DIVISION

124.	3:48	Jane Peyton, Becky Romer, Vicki Riley Donna Guy	Manual	_____
125.	3:54	Heidi Fulkerson, Donald Cohen, Beverly Bell, Rodney Smith	Seneca	_____
126.	4:00	D. Updegraff, L. Kalkhof, D. Ray, R. Moseson	Atherton	_____

MISCELLANEOUS STRING ENSEMBLES, SENIOR DIVISION

127.	4:06	D. Ray, J. Terry	Atherton	_____
128.	4:12	R. Martin, K. Bardston	Atherton	_____
130.	4:18	N. Drye, J. Sarbo	Atherton	_____
131.	4:24	H. McElrath, K. Bardston	Atherton	_____
132.	4:30	C. Grosz, J. Marshall, C. White, W. Smothers	Atherton	_____
133.	4:36	No Names	Atherton #5	_____
134.	4:42	Robin Louis, Stacy Sullivan, Karen Jordan	Westport	_____
135.	4:48	C. Grosz, C. Minor, N. Drye	Atherton	_____
136.	4:54	S. Sullivan, J. Blackmarr, R. Louis, R. Boldt, K. Jordan, R. Saper, P. Whitaker, A. Kraig, D. Anderson, R. Berkey, M. Hillery, J. Hunt	Westport #1	_____
137.	5:00	C. Grosz, K. Lyon, J. Sarbo, M. Gibson, K. Louis	Atherton (Chamber)	_____
138.	5:06	S. Sullivan, J. Blackmarr, R. Louis, R. Boldt, J. Dean, P. Herman, B. Uhl, R. Saper, R. Berkey, M. Hillery, M. Google, J. Hunt, D. Grammer, T. Foley, J. Morrison, M. Poole	Westport #2	_____
139.	5:12	No Names	Atherton #1	_____
140.	5:18	S. Sullivan, J. Blackmarr, R. Saper, R. Berkey, M. Hillery, K. Jordan	Westport #3	_____
141.	5:24	No Names	Atherton #2	_____
142.	5:30	S. Sullivan, J. Blackmarr, R. Louis, R. Boldt, P. Herman, B. Uhl, J. Dean, R. Berkey, R. Saper, A. Kraig, M. Hillery, J. Hunt, J. Morrison, K. Jordan, C. Saper	Westport #4	_____
143.	5:36	K. Louis, J. Robinson, B. Bromley, R. Bardston, H. McElrath, K. Morrison, B. Felde, R. Moseson, D. Judd, T. Shelton, R. Martin, P. Hatcher, N. Kahn, C. David, D. Smothers	Atherton #3	_____

BRASS AND SAXOPHONE SOLOS AND ENSEMBLES

University Center
Lincoln Room, Warm-up Room 37

Mr. Eugene Davis, Adjudicator
New Albany, Indiana

FRENCH HORN SOLOS, JUNIOR DIVISION

EVENT	TIME	NAME	GRADE	SCHOOL	RATING
144.	1:00	Tom McAninch	7	Highland	_____
145.	1:06	Gary Anderson	9	Highland	_____
146.	1:12	Robert Pumphrey	9	Russell	_____

FRENCH HORN SOLOS, SENIOR DIVISION

147.	1:18	Eldon Matlick	10	Eastern	_____
148.	1:24	James Grammer	10	Westport	_____
149.	1:30	Ann Reed	10	Atherton	_____
150.	1:36	Angela Koshewa	10	Atherton	_____
151.	1:42	Richard Magallon	10	Seneca	_____

MISCELLANEOUS BRASS ENSEMBLES, JUNIOR DIVISION

152.	1:48	Anne Barnes, Loren Brown, Dennis Royalty, Stewart Pope, John Wyatt, Kenneth Phillips	Jesse Stuart	_____
153.	1:54	Anthony King, Nathaniel Marshall	Russell	_____
154.	2:00	Jay Klempner, Bob Livingston, Bob Pilkington, Rickey Batchellor	Waggener #1	_____
155.	2:06	Wayne Babcock, Steve Johnston, Jeff Hull, Bob Killinder	Waggener #2	_____
156.	2:12	Richard Stansberry, James Hood, Kerry Hardin, Keith Burger	Jeffersontown	_____
157.	2:18	Henry Williams, Danny Botkin, Marsha Hall, Keith Oldfield, Victor Stansberry, Russell Corum	Jeffersontown	_____
157A.		Gary Chafee, Rickey Sparks, Gordon Houston	Waggener	_____

MISCELLANEOUS BRASS ENSEMBLES, SENIOR DIVISION

158.	2:24	J. Jones, K. Hedgepeth, D. Minks, M. Dalton, B. Coffee, E. Jackson, D. Doutrick, X. Meece, R. Hogg, D. Carr	Valley	_____
159.	2:30	L. Frazee, C. Redding	Atherton #1	_____
160.	2:36	A. Kestler, D. Hock, J. Hill, G. Rowan, D. Daugherty, J. Pennell, C. Hatfield, J. Baugh, D. Buzzee, D. Prince, R. Patterson	Western	_____
161.	2:42	Garry Neal, James Hecker, Barry Jones	Westport	_____
162.	2:48	L. Frazee, B. Harris	Atherton #2	_____
163.	2:54	Chris Locke, John Christian, Joel Evans, Hardy Marcum	Waggener	_____
164.	3:00	Bruce Heckman, Eldon Matlick, Mike Taylor, William Bryant	Eastern	_____
165.	3:06	L. Frazee, W. Baughman	Atherton #5	_____

MISCELLANEOUS BRASS ENSEMBLES, SENIOR DIVISION

EVENT	TIME	NAME	SCHOOL	RATING
166.	3:12	S. Benedict, A. Brown, E. Matlick, P. Rogers, S. Mitchell, M. Woodward	Eastern	_____
167.	3:18	M. Moore, W. Baughman	Atherton #4	_____
168.	3:24	B. Heckman, S. Benedict, E. Matlick, P. Rogers, R. Brinly	Eastern	_____
169.	3:30	B. Wood, J. Harris, K. Akers, N. Ott, M. Cunningham, W. Joles	Southern	_____
170.	3:36	Angela Koshewa, Ann Reed	Atherton	_____
171.	3:42	J. Armstrong, H. Avery, S. Blakey, J. Bright, R. Clayton, L. Doyle, J. Graham, L. Gray, E. Harris, V. Harris, M. Lanier, S. Mack, R. Washington, R. Woods, W. Stanford	Central	_____
172.	3:48	D. Dorwart, J. Downs, D. Winfield, J. Tully, I. Lacey, M. Winstead	Fern Creek	_____
173.	3:54	D. Sholis, R. Crossett, L. Tucker, R. Boles, D. Blanford	Atherton	_____
174.	4:00	J. Hecker, G. Neal, B. Jones, D. Grammer, B. Steward, K. Guy	Westport	_____
175.	4:06	S. Reynolds, A. Koshewa, A. Reed, L. Tucker	Atherton	_____

SAXOPHONE ENSEMBLES, JUNIOR DIVISION

176.	4:12	Lisa Walding, Sue Noble, Mary Walsh	Fort Knox	_____
177.	4:18	Scott Gagel, Gary Mattingly, Eddie Flener, Mike Delaney	Pleasure Ridge Park	_____

BRASS SOLOS AND ENSEMBLES

University Center
Lounge, Warm-up Room 37

Mr. Walter Hall, Adjudicator
Lexington, Kentucky

CORNET AND TRUMPET SOLOS, JUNIOR DIVISION

EVENT	TIME	NAME	GRADE	SCHOOL	RATING
178.	1:00	Richard Deatz	7	Waggener	_____
179.	1:06	Jeff Staten	7	Pleasure Ridge Park	_____
180.	1:12	Scott Phillips	7	Pleasure Ridge Park	_____
181.	1:18	Danny Lane	7	Pleasure Ridge Park	_____
182.	1:24	Gary Gillespie	7	Pleasure Ridge Park	_____
183.	1:30	Thomas North	8	Southern	_____
184.	1:36	Steve Gagel	8	Durrett	_____
185.	1:42	Dwight Davis	8	Durrett	_____
186.	1:48	Anne Barnes	8	Jesse Stuart	_____
187.	1:54	Roger Hoon	9	Waggener	_____
188.	2:00	David Gambrell	9	Valley	_____
189.	2:06	Jerry Dobson	9	Highland	_____
190.	2:12	Michael Overstreet	9	Highland	_____
191.	2:18	Robert Strotman	9	Durrett	_____
192.	2:24	Nathaniel Marshall	9	Russell	_____
193.	2:30	Robert Lewis	9	Highland	_____
194.	2:36	Steve Plank	9	Highland	_____
195.	2:42	Pamela Spalding	9	Barrett	_____
196.	2:48	Robert Cosby	9	Breckinridge County	_____

CORNET AND TRUMPET SOLOS, SENIOR DIVISION

197.	2:54	Greg Caudill	10	Seneca	_____
198.	3:00	James Hecker	10	Westport	_____
199.	3:06	Wayne Baughman	10	Atherton	_____
200.	3:12	Ronnie Hines	10	Manual	_____
201.	3:18	Bill Macgruder	10	Shepherdsville	_____
202.	3:24	David Sholis	11	Atherton	_____
203.	3:30	Arthur Kesten	11	Western	_____
204.	3:36	Chris Horvay	10	Waggener	_____
205.	3:42	James Jones	10	Valley	_____
206.	3:48	Dale Kruse	11	Fort Knox	_____
207.	3:54	Ricky Cundiff	12	Shepherdsville	_____
208.	4:00	Bruce Heckman	12	Eastern	_____
209.	4:06	John Carlton	12	Pleasure Ridge Park	_____
210.	4:12	Dewayne Crabtree	12	Manual	_____
211.	4:18	Melvin Moore	12	Atherton	_____

MISCELLANEOUS BRASS ENSEMBLES, JUNIOR DIVISION

212.	4:24	Steve Plank, Robert Lewis	Highland	_____
213.	4:30	Anthony King, Nathaniel Marshall, James Newton, Hal Young	Russell	_____
214.	4:36	Bard Robards, Glen Gray, Ricky Rickerall, Mike Cook	Western	_____

MISCELLANEOUS BRASS ENSEMBLES, SENIOR DIVISION

EVENT	TIME	NAME	SCHOOL	RATING
215.	4:42	Tom Walker, Scott Phillips, David Miles	Pleasure Ridge Park #1	///
216.	4:48	Danny Lane, Gary Gillespie, Jeffery Staten	Pleasure Ridge Park #2	///
217.	4:54	L. Frazee, B. Harris, A. Koshewa, W. Baughman	Atherton	///
218.	5:00	M. Moore, W. Baughman, R. Crossett	Atherton	///
219.	5:06	L. Frazee, A. Koshewa, W. Baughman	Atherton	///

WOODWIND SOLOS AND ENSEMBLES

University Center
Room 39, Warm-up Room 37

Mr. Marshall Neely, Adjudicator
Clarksville, Indiana

ALTO SAXOPHONE SOLOS, JUNIOR DIVISION

EVENT	TIME	NAME	GRADE	SCHOOL	RATING
220.	1:00	James Tindel	7	Pleasure Ridge Park	_____
221.	1:06	Sue Noble	7	Fort Knox	_____
222.	1:12	Bruce Carahan	8	Western	_____
223.	1:18	Skip DeLaur	8	Western	_____
224.	1:24	John Heibert	8	Durrett	_____
225.	1:30	Bruce Gamble	8	Shawnee	_____
226.	1:36	Carroll Laird	8	Pleasure Ridge Park	_____
227.	1:42	Patricia Mudd	9	Shepherdsville	_____
228.	1:48	Bobby Dick	9	Seneca	_____

ALTO SAXOPHONE SOLOS, SENIOR DIVISION

229.	1:54	Mike Tracy	10	Seneca	_____
230.	2:00	Karen Harder	10	Breckinridge County	_____
231.	2:06	Tom Rudy	10	Waggener	_____
232.	2:12	Donald Norton	10	Eastern	_____
233.	2:18	Paul Hobson	11	Western	_____
234.	2:24	Gene Rogers	12	Valley	_____

TENOR SAXOPHONE SOLOS, JUNIOR DIVISION

235.	2:30	Edward Flenor	8	Pleasure Ridge Park	_____
236.	2:36	Pryor	9	Durrett	_____
237.	2:42	Gregory Myers	9	Shawnee	_____
238.	2:48	Kay Washington	9	Russell	_____

TENOR SAXOPHONE SOLOS, SENIOR DIVISION

239.	2:54	Lon Pettigrew	10	Fort Knox	_____
240.	3:00	Tim Holgren	10	Fort Knox	_____
241.	3:06	Bruce Edmiston	11	Valley	_____
242.	3:12	Mark Edison	12	Shepherdsville	_____
243.	3:18	Janet Pyles	10	Breckinridge County	_____
244.	3:24	Linda Carter	10	Breckinridge County	_____
245.	3:30	Joseph Heim	12	Seneca	_____

BARITONE SAXOPHONE SOLOS, JUNIOR DIVISION

246.	3:36	Mike Howell	8	Durrett	_____
247.	3:42	Howard Klein	9	Seneca	_____

MISCELLANEOUS WOODWIND ENSEMBLES, JUNIOR DIVISION

248.	3:48	Walter Gamble, Richard Bruce		Shawnee	_____
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MISCELLANEOUS WOODWIND ENSEMBLES, JUNIOR DIVISION

EVENT	TIME	NAME	SCHOOL	RATING
249.	3:54	Paul Howerton, Karen Tracy, Constance Parrish, Jim Maddox	Jesse Stuart #1	____
250.	4:00	Calvin Bowles, Roderick Travis	Russell	____
251.	4:06	James Browder, Bart Wilson, Roger Honour, Bill French	Waggener #1	____
252.	4:12	Barbara Chamberlin, Lynda Haag, Cindy Slaughter, Jenny Willingter	Waggener #2	____
253.	4:18	L. Lewis, B. Weber, P. Johns, P. Partin, C. Hart, T. Waddell, Y. Pryor, D. Parrish	Jesse Stuart #2	____

MISCELLANEOUS WOODWIND ENSEMBLES, SENIOR DIVISION

254.	4:24	B. Gutekunst, M. Crutcher, R. Daniel, S. McHenry, B. Bromley	Atherton	____
255.	4:30	Paul Green, Lawyer Washington	Central	____
256.	4:36	H. Bibb, A. Blakey, J. Gant, E. Gartin, P. Green, M. Hester, V. Mosby, L. Washington	Central	____
257.	4:42	Larry Schmidt, Terry Setser, Janet Stansbury, Robert Weir, Richard Shields	Fern Creek	____
258.	4:54	Suzan Westerman, Don Hoke, Carol Cash	Waggener	____
259.	5:00	James Harned, Mark Toma, Allen Tudor, Richard Egbert.	Southern	____
260.	5:06	Tommy Moore, Donald Norton, Tim Anderson, Mark Bright	Eastern	____

WOODWIND SOLOS AND ENSEMBLES

Reynolds Building
Room 3, Warm-up Practice Rooms

Mr. Richard Borchardt, Adjudicator
Lexington, Kentucky

CLARINET SOLOS, JUNIOR DIVISION

EVENT	TIME	NAME	GRADE	SCHOOL	RATING
261.	1:00	Kenneth Bowman	7	Western	_____
262.	1:06	Paul Howerton	7	Jesse Stuart	_____
263.	1:12	Patti Johns	7	Jesse Stuart	_____
264.	1:18	Shirley Smith	7	Hardinsburg	_____
265.	1:24	Bart Wilson	7	Waggener	_____
266.	1:30	Roger Honour	7	Waggener	_____
267.	1:36	Mike Karseboom	7	Fort Knox	_____
268.	1:42	Karen Halley	8	Western	_____
269.	1:48	Becky Banard	8	Pleasure Ridge Park	_____
270.	1:54	Kevin Dennison	8	Durrett	_____
271.	2:00	Tommy McGill	8	Durrett	_____
272.	2:06	Charles Ailiff	8	Durrett	_____
273.	2:12	Deanna Huff	8	Durrett	_____
274.	2:18	Susanne Wright	8	Hardinsburg	_____
275.	2:24	Sheila James	8	Hardinsburg	_____
276.	2:30	Sheila Adkins (E ^b)	8	Hardinsburg	_____
277.	2:36	Terri Tobin (E ^b Alto)	8	Hardinsburg	_____
278.	2:42	Carolyn Ulrich	9	Western	_____
279.	2:48	Brenda Snellen	9	Shepherdsville	_____
280.	2:54	Glenn Erb	9	Barrett	_____
281.	3:00	Michelle Ray	9	Jeffersontown	_____
282.	3:06	Solomon Baer	9	Seneca	_____
283.	3:12	John Harrison	9	Highland	_____

CLARINET SOLOS, SENIOR DIVISION

284.	3:18	Tim Taylor	10	Western	_____
285.	3:24	Becky England	10	Shawnee	_____
286.	3:30	Mary Marsh	10	Eastern	_____
287.	3:36	Kenneth Pearson	10	Shawnee	_____
288.	3:42	Scott Heckman	10	Eastern	_____
289.	3:48	Annabell Mercer	10	Breckinridge County	_____
290.	3:54	Bonita Lawhorn	10	Breckinridge County	_____
291.	4:00	Laverne Moore	11	Valley	_____
292.	4:06	David Davis	11	Durrett	_____
293.	4:12	William Lewis	11	Central	_____
294.	4:18	Doug Farmer	11	Manual	_____
295.	4:24	Bonnie Woody	11	Atherton	_____
296.	4:30	Bill Gutekunst	11	Atherton	_____
297.	4:36	Steven Spalding	11	Atherton	_____
298.	4:42	Don Wilhoyte	12	Westport	_____
299.	4:48	Darrell Bolin	12	Western	_____
300.	4:54	Ann Leach	12	Shepherdsville	_____

CLARINET SOLOS, SENIOR DIVISION

EVENT	TIME	NAME	GRADE	SCHOOL	RATING
301.	5:00	Charlene Holsclaw	12	Shepherdsville	
302.	5:06	James Porter	12	Central	///
303.	5:12	Larry Shapin	12	Atherton	///

MISCELLANEOUS WOODWIND ENSEMBLES, SENIOR DIVISION

304.	5:18	L. Shapin, M. Crutcher, R. Daniel, N. Waldrop, A. Koshewa (Woodwind Quintet)		Atherton	///
305.	5:24	Gene Rogers, Garry Flemming, Bruce Edmiston, Boyd Brown, Mike Kirby (Sax Quintet)		Valley	///
306.	5:30	B. Gutekunst, L. Shapin		Atherton #1	///
307.	5:36	J. Hurt, C. Dahl		Atherton #4	///
308.	5:42	Linda Chadwick, Maurine Welsh, Cynthia George, Cathy Bates		Westport	///

BRASS AND PERCUSSION SOLOS AND ENSEMBLES

University Center
Bigelow Hall, Warm-up Room 37

Mr. Henry Romersa, Adjudicator
Nashville, Tennessee

TROMBONE SOLOS, JUNIOR DIVISION

EVENT	TIME	NAME	GRADE	SCHOOL	RATING
309.	1:00	Steve Clements	8	Durrett	_____
310.	1:06	Herbert Bruce	8	Seneca	_____
311.	1:12	Joe Spain	9	Waggener	_____

TROMBONE SOLOS, SENIOR DIVISION

312.	1:18	Wallace Walea	10	Fort Knox	_____
313.	1:24	Paul Rogers	10	Eastern	_____
314.	1:30	Carter Redding	10	Atherton	_____
315.	1:36	Blake Harris	11	Atherton	_____
316.	1:42	Lewis Frazee	11	Atherton	_____
317.	1:48	James Baugh	11	Western	_____
318.	1:54	John Guy	12	Westport	_____
319.	2:00	Robert DeHoag	12	Seneca	_____
320.	2:06	Bobbie Boles	12	Atherton	_____

BARITONE SOLOS, JUNIOR DIVISION

321.	2:12	Raymond Horton	9	Jeffersontown	_____
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BARITONE SOLOS, SENIOR DIVISION

322.	2:18	Mike Taylor	10	Eastern	_____
323.	2:24	Charles Hatfield	10	Western	_____
324.	2:30	Danny Armes	11	Breckinridge County	_____

TUBA SOLOS, JUNIOR DIVISION

325.	2:36	Robert Jones	8	Barrett	_____
326.	2:42	Eric Jarboe	9	Breckinridge County	_____
327.	2:48	Gary Akin	9	Durrett	_____
328.	2:54	Gerry Lynn	9	Durrett	_____

TUBA SOLOS, SENIOR DIVISION

329.	3:00	William Bryant	11	Eastern	_____
330.	3:06	Dan Prince	12	Western	_____
331.	3:12	John Webb	12	Manual	_____

TROMBONE QUARTETS, SENIOR DIVISION

332.	3:18	L. Frazee, B. Harris, R. Boles, C. Reding	Atherton	_____
333.	3:24	H. Avery, L. Gray, W. Stanford, S. Mack	Central	_____

PERCUSSION SOLOS, JUNIOR DIVISION

EVENT	TIME	NAME	GRADE	SCHOOL	RATING
334.	3:30	Darrell Newcomb	7	Pleasure Ridge Park	_____
335.	3:36	Paul Streble	7	Pleasure Ridge Park	_____
336.	3:42	Kevin Young	7	Durrett	_____
337.	3:48	Tom Scott	8	Barrett	_____
338.	3:54	Kevin McTavish	8	Seneca	_____
339.	4:00	Dale Rice	9	Breckinridge County	_____

PERCUSSION SOLOS, SENIOR DIVISION

340.	4:06	Lester Tomlinson	10	Fort Knox	_____
341.	4:12	Ronnie Brashear	10	Valley	_____
342.	4:18	Robert Pendleton	11	Pleasure Ridge Park	_____
343.	4:24	Ray Cosby	12	Breckinridge County	_____
344.	4:30	Jeffrey Hankin	12	Atherton	_____
345.	4:36	Charles Marcell	12	Pleasure Ridge Park	_____
346.	4:42	Douglas Carter	12	Fort Knox	_____
347.	4:48	Lloyd Wheeler (Timpani)	12	Atherton	_____
348.	4:54	Jeffrey Hankin (Timpani)	12	Atherton	_____

PERCUSSION ENSEMBLES, JUNIOR DIVISION

349.	5:00	R. Weaver, S. Sanford, K. Lurie, R. Russell, M. Fess, S. Hawkin		Jeffersontown	_____
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PERCUSSION ENSEMBLES, SENIOR DIVISION

350.	5:06	Robert Pendleton, Charles Marcell		Pleasure Ridge Park	_____
351.	5:12	John Williams, Tom Troutman, Tom Sheel, Steve Harris		Eastern	_____
352.	5:18	J. Hankin, L. Wheeler, C. Ashby, H. Yeager, R. Aebersold		Atherton	_____

STRING SOLOS AND ENSEMBLES

Reynolds Building
Room 13, Warm-up Practice Rooms

Mr. Sheldon Kurland, Adjudicator
Nashville, Tennessee

VIOLIN SOLOS, JUNIOR DIVISION

EVENT	TIME	NAME	GRADE	SCHOOL	RATING
353.	1:00	Linda Ferguson	7	Westport	_____
354.	1:06	Natalie Harris	7	Barrett	_____
355.	1:12	Tanya Dix	7	Barrett	_____
356.	1:18	Terry Talbott	8	Highland	_____
357.	1:24	Denise Hines	8	Barrett	_____
358.	1:30	Robert Thompson	8	Highland	_____
359.	1:36	Lisa Spalding	8	Highland	_____
360.	1:42	Cynthia Spalding	9	Barrett	_____
361.	1:48	Jackie Grizzard	9	Southern	_____
362.	1:54	Thomas Wermuth	9	Southern	_____
363.	2:00	Johnathan Leight	9	Waggener	_____
364.	2:06	Rebecca Boldt	9	Westport	_____

VIOLIN SOLOS, SENIOR DIVISION

365.	2:12	John Blackmarr	10	Westport	_____
366.	2:18	James Dean	10	Westport	_____
367.	2:24	Peter Leight	10	Waggener	_____
368.	2:30	Paul Sterrett	10	Durrett	_____
369.	2:36	Leslie Kallchof	10	Atherton	_____
370.	2:42	Heidi Fulkerson	10	Seneca	_____
371.	2:48	Cheryl Minor	10	Atherton	_____
372.	2:54	Stacy Sullivan	11	Westport	_____
373.	3:00	Jenny Marshall	11	Atherton	_____
374.	3:06	Donald Cohen	11	Seneca	_____
375.	3:12	Kathy Lyon	11	Atherton	_____
376.	3:18	Glenda Spaw	11	Iroquois	_____
377.	3:24	David Updegraff	11	Atherton	_____
378.	3:30	Kay Browne	12	Manual	_____
379.	3:36	Linda Cox	12	Fern Creek	_____
380.	3:42	Claudia Peyton	12	Manual	_____
381.	3:48	Clinton Grosz	12	Atherton	_____

VIOLA SOLOS, JUNIOR DIVISION

382.	3:54	Barbara Badgett	8	Highland	_____
383.	4:00	Mary Bauer	9	Barrett	_____
384.	4:06	No Name	9	Waggener	_____
385.	4:12	Marlene Berman	9	Waggener	_____
386.	4:18	Roy Saper	9	Westport	_____

VIOLA SOLOS, SENIOR DIVISION

EVENT	TIME	NAME	GRADE	SCHOOL	RATING
387.	4:24	Robert Berkey	10	Westport	
388.	4:30	David Ray	10	Atherton	///
389.	4:36	Hal Newman	10	Iroquois	///
390.	4:42	Judy Terry	11	Atherton	///
391.	4:48	Meme Gibson	12	Atherton	///
392.	4:54	Jeanette Sarbo	12	Atherton	///
393.	5:00	Nancy Drye	12	Atherton	///

MISCELLANEOUS STRING ENSEMBLES, JUNIOR DIVISION

394.	5:06	Gary Moseson, Sally Swigart		Barrett	
395.	5:12	Jane Jorgenson, Dee Besser		Barrett	///
396.	5:18	Beverly Huffman, Emily Bland		Barrett	///

MISCELLANEOUS STRING ENSEMBLES, SENIOR DIVISION

397.	5:24	J. Marshall, K. Lyon		Atherton #1	
398.	5:30	Shary Petitt, Mary Mayberry		Manual	///
399.	5:36	Jane Peyton, Vicki Riley		Manual	///
400.	5:42	Cheryl Cheger, Carolyn Lynn, Lee Williams, Chris Haaga		Eastern	///

BANDS AND ORCHESTRAS

University of Louisville Campus

UNIVERSITY CENTER

Third and Eastern Parkway

Performance Room: Lincoln Room

Warm-Up Room: Room 39

NAME	ASSEMBLY ROOM	LOCATION	WARM-UP TIME	PERF. TIME	RATING
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BANDS, JUNIOR DIVISION

Barrett Junior	Room 37	lower level	7:45	8:00	
Jackson Junior	Room 38	lower level	8:00	8:20	
Western Junior	Room 34	lower level	8:20	8:40	
Pleasure Ridge Junior (#1)	Room 37	lower level	8:40	9:00	
Eastern Junior	Room 38	lower level	9:00	9:20	
Highland Junior	Room 34	lower level	9:20	9:40	
Manual Junior	Room 14	lower level	9:40	10:00	
Fort Knox Junior	Room 38	lower level	10:00	10:20	
Pleasure Ridge Junior (#2)	Room 37	lower level	10:20	10:40	
Glasscock Junior	Room 14	lower level	10:40	11:00	
Hardinsburg Junior	Room 38	lower level	11:00	11:20	
Jeffersontown Junior	Room 37	lower level	11:20	11:40	
Jesse Stuart Junior	Room 14	lower level	11:40	12:00	
Southern Junior	Room 38	lower level	12:00	12:20	

ORCHESTRAS, JUNIOR DIVISION

Manual Junior	Room 37	lower level	12:20	12:40	
Western Junior	Room 14	lower level	12:40	1:00	
Barrett Junior	Room 38	lower level	1:00	1:20	
Highland Junior	Room 37	lower level	1:20	1:40	
Highland Junior (String)	Room 37	lower level		2:00	
Eastern Junior	Room 38	lower level	1:40	2:20	

Performance Room: Bigelow Hall

Warm-Up Room: Lounge

ORCHESTRAS, SENIOR DIVISION

Iroquois	Room A	2nd floor	7:45	8:00	
Seneca	Room C	2nd floor	8:00	8:30	
Manual	Room B	2nd floor	8:30	9:00	
Atherton	Room A	2nd floor	9:00	9:30	
Atherton (String)	Room A	2nd floor		10:00	

NAME	ASSEMBLY ROOM	LOCATION	WARM-UP TIME	PERF. TIME	R.TING
BANDS, SENIOR DIVISION					
Thomas Jefferson	Room B	2nd floor	10:00	10:30	
Breckinridge County	Room D	2nd floor	10:30	11:00	///
Saint Joseph	Room C	2nd floor	11:00	11:30	///
Fort Knox	Room A	2nd floor	11:30	12:00	///
Central	Room B	2nd floor	12:00	12:30	///
Western	Room D	2nd floor	12:30	1: 00	///
Eastern	Room C	2nd floor	1:00	1:30	///
Durrett	Room A	2nd floor	1:30	2:00	///
Seneca	Room D	2nd floor	2:00	2:30	///
Pleasure Ridge	Room B	2nd floor	2:30	3:00	///
Manual	Room C	2nd floor	3:00	3:30	///
Waggener	Room A	2nd floor	3:30	4:00	///
Atherton	Room 40	lower level	4:00	4:30	///
Atherton (Brass)	Room 40	lower level		5:00	///

INSTRUMENTAL ADJUDICATORS

BANDS, JUNIOR DIVISION

Mr. Donald McMahonel -----New Albany, Indiana
 Mr. Eugene Davis-----Jeffersonville, Indiana
 Mr. Marshall Neely-----Charlestown, Indiana

ORCHESTRAS

Mr. Sheldon Kurland-----Peabody Conservatory
 Mr. Lyle Wolfrom-----Eastern Kentucky University
 Mr. Harold Robinson-----Eastern Kentucky University

BANDS, SENIOR DIVISION

Mr. Henry Romera-----Vanderbilt University
 Mr. Walter Hall-----Lexington, Kentucky
 Mr. Richard Borchardt-----Lexington, Kentucky

BRANDEIS AVENUE

FOURTH STREET

CONFEDERATE PLACE

SECOND STREET

BUILDING
ARRANGEMENT
•
BELKNAP
CAMPUS
•
UNIVERSITY
OF
LOUISVILLE



BARBEE AVENUE

FIRST STREET

BROOK STREET

1. ROBBINS HALL
(KENT SCHOOL OF SOCIAL WORK)
2. JOSEPH RAUCH MEMORIAL
PLANETARIUM
3. SPEED MUSEUM
4. ART STUDIO
5. PLAYHOUSE
6. GUY STEVENSON HALL
7. MILLER HALL
8. THRELKELD HALL
9. EDUCATION & PSYCHOLOGY
10. JOUETT HALL
11. LAW SCHOOL BLDG.
12. MUSIC BLDG.
13. HOME ECONOMICS BLDG.
(GRADUATE SCHOOL)
14. GARDINER HALL
15. DEAN, ARTS & SCIENCES
16. SOCIAL SCIENCES BLDG.
17. CHEMISTRY ANNEX
18. LIBRARY
19. FINE ARTS BLDG.
20. WOMEN'S GYMNASIUM
21. BELKNAP MEMORIAL GATE
22. ADMINISTRATION BLDG.
23. K.E.A. BLDG.
24. BRIGMAN HALL
(SCHOOL OF BUSINESS)
25. CENTRAL RECEIVING
(STOCK ROOM)
26. PATTERSON HALL
27. SERVICE BLDG.
28. NAVAL SCIENCE BLDG.
29. NATURAL SCIENCE BLDG.
30. GREENHOUSE
31. UNIVERSITY CENTER
(UNIVERSITY COLLEGE,
DEAN OF STUDENTS,
BIGELOW HALL,
LINCOLN ROOM)
32. OTTER HALL
33. WHITE HALL
34. LEOPOLD HALL
35. MENGES HALL
36. REYNOLDS BLDG.
37. SACKETT HALL
38. SPEED SCIENTIFIC SCHOOL
39. WILLIAM S. SPEED BLDG.
40. INSTITUTE OF
INDUSTRIAL RESEARCH
41. PARKWAY FIELD
42. CRAWFORD MEMORIAL
GYMNASIUM
43. COCHRAN MEMORIAL
FOUNTAIN
44. CONFEDERATE
APARTMENTS

THIRD STREET

SHIPP STREET

EASTERN PARKWAY

SOUTHERN RAILROAD

CHEMICAL
ENGINEERING
BUILDING

PARKWAY FIELD

UNIVERSITY OF LOUISVILLE

SCHOOL OF MUSIC

Preparatory Department

presents

Students in Recital

Davison Recital Hall
April 22, 1967
11:00 A.M.

PROGRAM

The Owl's Story
March

Marie André
Alexander Tcherepnin

Janice Nickels, piano (Larner)

On A Windy Night)
Far Away Chimes)

Clark Library

Lisa Howard, piano (Ossman)

Skating On The Pond
Country Fiddler
Mountain Ballad
Baboon Talk

Dittenhaver
American
American
La Montaine

Tina Morrison, piano (Ossman)

Minuet No. 1

Bach

Kenneth Tonks, violin (Hughes)
Myra Branyon, accompanist

Lightly Row

German Folk Song

Amy Marsh, violin (Hughes)
Myra Branyon, accompanist

Minuet No. 3

Bach

Douglas Tonks, violin (Hughes)
Myra Branyon, accompanist

Minuet

Boccherini

Suzy Branyon, violin (Hughes)
Myra Branyon, accompanist

Waltz

Shostakovitch

Julie Smith, piano (Larner)

Novelette

Kabalevsky

Elizabeth Stablein, piano (Ossman)

Sonata in D minor

Scarlatti

Olive Winemiller, piano (Grant)

Prelude in F

Bach

The Wild Horseman

Schumann

Warren Miller, piano (Grant)

Twinkle, Twinkle Little Star French Folk Song
and Variations Suzuki

Debbie Parsons, violin (Capra)
Joan Capra, accompanist

Song of the Wind
French Folk Song

German Folk Song

Anne MacDonald, violin (Capra)
Joan Capra, accompanist

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC

presents

W I N D E N S E M B L E

LEON RAPIER, DIRECTOR

JAMES LIVINGSTON, CLARINET SOLOIST

Rotunda

3:30 P.M.

April 23, 1967

PROGRAM

Festive Overture, opus 96 Dmitri Shostakovich
Transcribed by Donald Hunsberger

Toccata Girolamo Frescobaldi
arr. Earl Slocum

Symphony No. 5 G. Mahler
Trauermarsch Transcribed by Robert Griffith

Festival Clifton Williams
Kenneth Albrecht, Student Conductor

Serenade Alfred Reed
James Livingston, Clarinet

Canzona Peter Mennin

Prelude and Fugue Vaclav Nelhybel

DAVID STEPHEN DORAN

ORGAN

I. Prelude & Fugue in G minor

D. Buxtehude

II. Deux Chorals

Jehan Alain

1. Dorian

2. Phrygien

III. Toccata & Fugue in D minor

J. S. Bach

IV. Two Schübler Chorale-Preludes

J. S. Bach

1. Come Thou Now, Jesu, from
Heaven Hereunder.

2. To Whither Shall I Flee?

V. Grande Pièce Symphonique

César Franck

Andantino, Allegro non troppo

Andante, Allegro, Andante

Finale

TUESDAY - 25 APRIL 1967 - 8:30 P.M..
CHRIST CHURCH CATHEDRAL
421 SOUTH 2ND ST., LOUISVILLE, KENTUCKY

University of Louisville
Wind Ensemble

The University of Louisville
School of Music presents
Wind Ensemble
Leon Rapier, Director
James Livingston, Clarinet Soloist

Program

- Festive Overture, Opus 96* *Dmitri Shostakovich*
Transcribed by
Donald Hunsberger
- Toccata* *Girolamo Frescobaldi*
Arr. Earl Slocum
- Symphony No. 5 in C-sharp minor* *Gustav Mahler*
- 1st Movement — Trauermarsch* *Transcribed by*
First Performance for Band *Robert Griffith*
- Festival* *Clifton Williams*
Kenneth Albrecht, Student Conductor
- Serenade for Clarinet and Band* *Alfred Reed*
James Livingston, Clarinet Soloist
Principal Clarinet, Louisville Orchestra,
Conductor, Univ. of Louisville Orchestra
- Canzona* *Peter Memmin*
- Prelude and Fugue* *Vaclav Nelhybel*

Music Educators National Conference
Atlanta, Georgia, April 26th, 1967

The University of Louisville is the oldest municipal university in the United States. The university was established as Jefferson Seminary by a grant of public lands in 1798. Today the university has ten separate schools including the College of Arts and Sciences, Graduate School, University College and schools of medicine, dentistry, law, engineering, social work, business and music.

The School of Music of the University of Louisville was founded in 1932. The school and its staff of more than thirty full-time faculty members offer courses leading to the degrees of Bachelor of Music and Bachelor of Music Education as well as courses in preparatory work. Programs leading to the Master of Music and Master of Music Education degrees are offered through the Graduate School.

Many members of the School of Music faculty and a limited number of graduate and undergraduate students hold positions in the Louisville Orchestra. The Kentucky Opera Association, another institution affiliated with the School of Music, offers additional listening experience and further opportunity to perform on a professional level.

The School of Music is located at Gardencourt, a fourteen acre estate overlooking Cherokee Park in Louisville's East End. The school has a full schedule of indoor and outdoor recitals by faculty members, guest artists and students.

Typical of the School of Music's many ensembles are the Concert Band, Marching Band and Wind Ensemble. The University of Louisville bands are associated with the School of Music but members come from all departments of the university. The university's bands have long supplied a major portion of the musical needs of the university community.

Edwin Franko Goldman, once invited to guest conduct the Band, was eager to return for repeat engagements. So enthusiastic was Mr. Goldman after first hearing the University's Band that on his first return trip he dedicated his famous Kentucky March to the University of Louisville Band. The Band boasts an impressive list of commissioned compositions by such eminent composers as William Schuman, Vincent Persichetti, Gordon Jacob, Wallingford Riegger, Claude Almand and George Perle.

Mr. Leon Rapier is director of the University of Louisville's Concert Band and Wind Ensemble. Mr. Rapier is first trumpeter of the Louisville Orchestra and has held positions with the Rochester Philharmonic Orchestra, the New Orleans Symphony, the North Carolina State Symphony, Baton Rouge Symphony, and was head of the brass department at Louisiana State University for five years. For the past eight summers Mr. Rapier has played first trumpet at the Peninsula Music Festival under Thor Johnson and has been associated with the Moravian Early American Music Festival.

Other members of the school's brass faculty include Mr. Ernest Lyon, professor of brass and theory, and Mr. Jerry Ball, assistant to the dean of the School of Music and first hornist with the Louisville Orchestra. Members of the woodwind faculty, all of whom hold principal positions with the Louisville Orchestra, are Mr. Francis Fuge, Dr. Daniel McAninch, and Mr. James Livingston. Mr. Robert Griffith, whose transcription of the Mahler 5th Symphony is being performed today, is head of the department of music education.

UNIVERSITY OF LOUISVILLE
SCHOOL OF MUSIC

presents

EDWIN GRZESNIKOWSKI, violinist
ANN HUDDLESTON, pianist

Emily Davison Recital Hall
April 27, 1967
8:30 P.M.

PROGRAM

Sonata No. 12 in E Pergolesi
Allegro
Adagio
Presto

Sonata in D Prokofieff
Moderato
Scherzo - Allegretto scherzando
Andante
Allegro con brio

Introduction and Rondo Capriccioso Saint-Saëns

INTERMISSION

Sonata Szymanowski
Allegro moderato
Andantino tranquillo e dolce
Finale - Allegro molto, quasi presto

Sonata No. 3 (Ballade) Ysaÿe

Tzigane Ravel

Steinway Piano

UNIVERSITY OF LOUISVILLE
SCHOOL OF MUSIC

Gardencourt

Emily Davison Recital Hall

April 27, 1967

1:00 P.M.

PROGRAM

Wie Melodien zieht es mir. Brahms
Die Mainacht Brahms

Jeanne Douglass, soprano (Whitesides)
Eduard Perrone, piano

Song Without Words, Op. 30, No. 1 Mendelssohn
Diane Conway, piano (Aldrich)

Ici-bas }
Le Secret } Maurel

Mary Grace Money, mezzo-soprano (Whitesides)
Margaret Bridges, piano

Sonata Henry Purcell
Pomposo
Adagio
Presto

Paul Willingter, trumpet (Rapier)
Eduard Perrone, piano

Sonate for Horn Hindemith
Mässig bewegt
Ruhig beweget
Lebhaft

Jerry Lyon, French horn
Bobbie Osgman, piano

Steinway Piano

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC

presents in

Graduate Recital

EUGENE SOULSBY
baritone

Student of
FLETCHER SMITH

MARGARET BRIDGES
pianist

Emily Davison Recital Hall
April 28, 1967
8:30 p. m.

(Given in partial fulfillment of the requirements for the degree of Master of Music.)

PROGRAM

I

Pietà, Signore!	Allesandro Stradella (1645?-1682?)
Alma mia	George Frederick Handel (1685-1759)
Laciatemi morire!	Claudio Monteverdi (1567-1643)
Che fiero costume	Giovanni Legrenzi (1626-1690)

II

Ich trage meine Minne, Op. 32, No. 1	Richard Strauss (1864-1949)
Schlagende Herzen, Op. 29, No. 2	
Morgen! Op. 27, No. 4	
Wie sollten wir geheim sie halten, Op. 19, No. 4	

INTERMISSION

III

Phidylé	Henri Duparc (1848-1933)
Chanson triste	
Extase	
Le Manoir de Rosamonde	

IV

The Water Mill	Ralph Vaughan Williams (1872-1958)
The Inn	Francis Tøye (1883-)
With rue my heart is laden, Op. 2, No. 2	Samuel Barber (1910-)
Sure on this shining night	Frank Bridge (1879-1941)
Love went A-Riding	

Steinway Piano

UNIVERSITY OF LOUISVILLE

SCHOOL OF MUSIC

Preparatory Department

presents

Students in Recital

Davison Recital Hall
April 29, 1967
11:00 A.M.

PROGRAM

Trot, Pony, Trot Beryl Joyner
Soaring French Folktune

Matthew Hicks, piano (Larner)

Parakeet On A Music Box . . . Louise Garrow

Melanie Powers, piano (Larner)

Sonatina in C major, Op. 55, No. 1 . . . Kuhlau
Vivace

Mary Ann Childers, piano (Larner)

Invention in A minor Bach
Nocturne in G minor, Op. 15, No. 3 . . . Chopin

Sharon Czerwonka, piano (Aldrich)

Papillon Grieg
Prelude Gershwin

Antoinette Goatley, piano (Grant)

Gigue from French Suite V Bach
Nocturne in B major, Op. 32, No. 1 . . . Chopin

Mary Wilanna Smothers, piano (Aldrich)

Prelude and Fugue, G minor, W. K. I . . . Bach
Etude in A flat major, Op. 25, No. 1 . . . Chopin

Carol Pitts, piano (Aldrich)

UNIVERSITY OF LOUISVILLE

SCHOOL OF MUSIC

Preparatory Department

presents

Harp Recital

Davison Recital Hall
April 29, 1967
3:00 P.M.

PROGRAM

Hurdy-Gurdy C. Salzedo
Tambourin L. C. Daquin

Mary Julian Rapier

Angelus H. Renie

Elizabeth Ballard

Le bon petit roi d'Yvetot . . . M. Grandjany

Debbie Kletter

Song in the Night C. Salzedo

Peggy Darcy

Prelude in C major S. Prokofieff

Barbara Stutzke

Sonata in C minor H. Dussek

Allegro

Andantino

Rondo Allegro

Carol McClure

La Source A. Zabel

Pamela Stutzke

UNIVERSITY OF LOUISVILLE
SCHOOL OF MUSIC

Gardencourt

Emily Davison Recital Hall

May 2, 1967

12:00 P.M.

PROGRAM

Sonata for Bassoon and Piano Johann Ernst Galliard
Cantabile
Spiritoso e staccato a tempo moderato
Largo e staccato
Allegro e staccato
Vivace

Joyce Bishop, bassoon (McAninch)
Kay Feddern, piano

Concertino, op. 26 Carl Maria von Weber
Bruce Krohmer, clarinet (Livingston)
Paige Gabhart, piano

Haste Ye Shepherds from the Christmas Oratorio J. S. Bach
arr. by Thomas Beversdorf
William Spiegelhalter, trombone (Lyon)
Eduard Perrone, piano

Steinway Piano

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC

presents in

Senior Recital

DAVID WALLACE, clarinetist

Student of
JAMES LIVINGSTON

assisted by

ELISABETH UPDEGRAFF, violinist
PAMELA SAUNDERS, violinist
GEORGE MAULL, violist
MARSHA WILLIAMS, violoncellist
BOBBYE OSSMAN, pianist

Emily Davison Recital Hall
May 2, 1967
1:00 P.M.

PROGRAM

Sonatine (1925) Arthur Honneger

Modere

Lent et soutenu

Vif et rythmique

Trittico for Unaccompanied Clarinet (1967) . . . Randell Croley

Danza

Quintet in A, K. 581 W. A. Mozart

Allegro

Larghetto

Menuetto

Allegretto con Variazioni

Steinway Piano

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC

presents in

Graduate Recital

ROBERT FISCHER, bass

Student of
FLETCHER SMITH

GERALDINE FOX, accompanist

Emily Davison Recital Hall
May 2, 1967
8:30 P. M.

(Given in partial fulfillment of the requirements for the degree of Master of Music.)

PROGRAM

I

Scene, Recitative and Arias from Julius Caesar

Handel

Recit: Dall' ondosso periglio

Aria: Aure, deh, per pieta

Aria: Quel torrente, che cade dal monte

II

Vier ernste Gesänge (op. 121)

Brahms

Denn es gehet dem Menschen

Ich wandte mich

O Tod, wie bitter

Wenn ich mit Menschen und mit Engelnungen redete

III

Don Quichotte à Dulcinée

Ravel

Chanson romanesque

Chanson épique

Chanson a boire

IV

Rain has fallen (op. 10, no. 1)

Barber

Sure on this shining night (op. 13, no. 3)

I hear an Army (op. 10, no. 3)

Steinway Piano

UNIVERSITY OF LOUISVILLE
SCHOOL OF MUSIC

Gardencourt

Emily Davison Recital Hall

May 4, 1967

1:00 P.M.

PROGRAM

Haste Ye Shepherds from Christmas Oratorio J. S. Bach
arr. Thomas Beversdorf

William Spiegelhalter, trombone (Lyon)
Eduard Perrone, piano

Sonata Handel
Largo
Allegro

Dennis Anderson, French horn (Ball)
Karen Gocke, piano

Clarinet Concerto Johann Stamitz
First movement: Allegro moderato

Ernest Sanders, clarinet (Livingston)

Sonata No. 1 Galliard
Cantabile
Spiritoso e staccato
Largo e staccato
Hornpipe a l'Inglese
Vivace

William Kirkwood, bass trombone (Lyon)
George Maull, piano

La Source Albert Zabel

Pamela Stutzke, harp (T. Kling)

Suite for Tuba Haddad
Andante espressivo
Allegro maestoso - adagio - allegro marcato

John Gutermuth, tuba (Lyon)
Frances Morris, piano

UNIVERSITY OF LOUISVILLE
ORCHESTRA

James Livingston, Conductor



UNIVERSITY ROTUNDA
SUNDAY, MAY 7, 1967
3:30 P.M.

PROGRAM

CAROL TURPEN, soprano

SIMPLE SYMPHONY, Op. 4 BENJAMIN BRITTEN
(born 1913, now living)

Boisterous Bourée (Allegro ritmico)

Playful Pizzicato (Presto possibile, pizzicato sempre)

Sentimental Saraband (Poco lento e pesante)

Frolicsome Finale (Prestissimo con fuoco)

THE WHITE PEACOCK, Op. 7, No. 1 . . . CHARLES GRIFFES
(1884-1920)

INTERMISSION

ARIA: "VEDRAI, CARINO"

from DON GIOVANNI, K. 527 W. A. MOZART
(1756-1791)

L'INVITATION AU VOYAGE HENRI DUPARC
(1848-1933)

RECITATIVE AND ARIA OF LIA

from L'ENFANT PRODIGE (1906) CLAUDE DEBUSSY
(1862-1918)

HUNGARIAN MARCH from THE DAMNATION OF FAUST,
Op. 24 HECTOR BERLIOZ
(1808-1869)

UNIVERSITY OF LOUISVILLE
SCHOOL OF MUSIC

Gardencourt

Emily Davison Recital Hall

May 9, 1967

12:30 P.M.

PROGRAM

Sonata for Clarinet Partini
Grave
Allegro molto
Allegro risoluto

Elizabeth Fox, clarinet (Livingston)
Agnes Levin, piano

Les Feux Follets Isidor Philipp
Laura Hefley, piano (D. Owen)

Sonata for Bass Trombone and Piano Patrick McCarty
Andantino
Allegretto non troppo

Charles Carlile, bass trombone (Iyon)

Sonata in B-flat, K. 570 Mozart
Adagio
Allegretto

Karen Gocke, piano (Aldrich)

Steinway Piano

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC

presents in

Junior Recital

MARY LEE FARRIS, mezzo-soprano

Student of
FLETCHER SMITH

EDUARD PERRONE, accompanist

Emily Davison Recital Hall

May 10, 1967

8:30 P.M.

PROGRAM

Salve Regina

Giovanni Battista Pergolesi

Largo

Allegretto risoluto

Andante con grazia

Clair de Lune, Op. 46, No. 2

Gabriel Fauré

Au Bord de l'Eau

En Prière

Fleur Jetée, Op. 39, No. 2

Von ewiger Lieber, Op. 43, No. 1

Johannes Brahms

Ach, wende diesen Blick, Op. 57, No. 4

Liebestreu, Op. 3, No. 1

Meine Liebe ist grün, Op. 63, No. 5

A Charm of Lullabies, Op. 41

Benjamin Britten

A Cradle Song

The Highland Balou

Sephestia's Lullaby

A Charm

The Nurse's Song

Steinway Piano

SCHOOL OF MUSIC

Concert

Emily Davison Recital Hall

May 1951

12:30 P.M.

PROGRAM

Prelude and Fugue in F sharp major... W.T.C. I J. S. Bach
Les Buffons

Jack Roby, harpsichord (D. Owen)

Pioneer Suite T. W.

Gordon Wieland, trumpet (Rapier)
Mary Rapier, piano

Sonata for Bass Trombone and Piano Patrick
Andantino
Allegretto

Charles Carlile, bass trombone (Lyon)
Jack Bridges, piano

Sonata for Clarinet
Grave
Allegro molto
Allegro risoluto

Elizabeth Fox, clarinet (Livingston)
Agnes Levin, piano

Ché Gelida Marina from Le Bohème
Deposuit Potentes from Magnificat J. H.

Keith Baker, tenor (Smith)
Wina Gerald, piano

Concerto No. 3 in B-flat (G. 1785) Karl
Allegro moderato

Donna Kelly, clarinet (Livingston)
Eduard Perrone, piano

Op. 20, No. 1, for voice Richard Wagner
Piano J. Schumann

Wey Orchard, tenor (Sullivan)
Jack Bridges, piano

Chamber Op. 3 in G minor Handel
Soprano
Allegro
Tutti
Allegro

Donald England, oboe (Maininch)
Ray Fadden, piano

Steinway Piano

UNIVERSITY OF LOUISVILLE

BRASS ENSEMBLE

Ernest E. Lyon, Conductor

Jack Bridges, Graduate Assistant

UNIVERSITY ROTUNDA

MAY 12, 1967

7:30 P. M.

PROGRAM

THREE INTRADAS Nelhybel

Allegro maestoso

Marcato

Allegro con brio

PADUANA Grep

Large Ensemble

EXHIBITION Tull

Allegro

Lament

Frolic

Waltz

Ballad

Freshman Brass Quintet

CATHEDRAL MUSIC Beversdorf

Seek Ye The Lord

Whoever Drinks of the Water

I Say Unto You

For God so Loved the World

Glory to God in the Highest

The Earth is the Lord's

Make Known Your Thanksgiving

Large Ensemble

TWO SIXTEENTH CENTURY FLEMISH SONGS arr. Haas
Si J'ai Perdu Mon Ami
Heth Sold Ein Meisken

NONET FOR BRASS Riegger
Large Ensemble

BRASS QUINTET Presser
Allegretto
Allegro
Advanced Brass Quintet

SYMPHONY FOR BRASS CHOIR Ewald
Moderato arr. R. King
Adagio -- Allegro vivace -- Adagio
Allegro moderato
Large Ensemble

UNIVERSITY OF LOUISVILLE

SCHOOL OF MUSIC

Preparatory Department

presents

Students in Recital

Davison Recital Hall
May 13, 1967
11:00 A.M.

PROGRAM

Children's Song

German Folk Song

Anne MacDonald, violin (Capra)

Joan Capra, accompanist

March in D major

Bach

Anna Rhee, piano (D. Owen)

Parakeet on a Music Box

Louise Garrow

Melanie Powers, piano (Larner)

Jungle Telegraph

Clark Library

Oh Dear

Traditional

Skip to my Lou

American Dance Tune

Daniel Hockaday, piano (Larner)

Clap, Clap, Clap

Swedish Folk Tune

The Chime Clock

Mae-Aileen Erb

Clare Hockaday, piano (Larner)

Slow Waltz, Op. 39, No. 23

Kabalevsky

Dana Johnson, piano (Larner)

Album Leaf in A minor

Carl Koelling

Op. 147, No. 2

Debra McNeese, piano (Larner)

Sonata in D major

Padre Antonio Soler

Karen White, piano (Larner)

Concerto No. 2

Seitz

Allegro

Mary Beth Bauer, viola (Ralph)

Mrs. Hawley, accompanist

From Rumanian Folk Dances

Bartok

Rumanian Polka

Quick Dance

Peggy Reed, piano (Larner)

Papillon

Grieg

Prelude

Gershwin

Antoinette Goatley, piano (Grant)

Concerto

Mozart

Rondo

Scott Heckman, clarinet (Oleson)

Cassandra Robinson, accompanist

Steinway Piano

THE GREATER LOUISVILLE MUSIC TEACHERS' ASSOCIATION

presents

students

in a

S P R I N G R E C I T A L

Heck Chapel

THE SOUTHERN BAPTIST THEOLOGICAL SEMINARY

May 14, 1967

4:00 P. M.

PROGRAM

Waltz, Op. 18, No. 5 Franz Schubert

Molly McCarthy

Pupil of Mrs. Carole Nicholson

Two Part Invention, No. 15 J. S. Bach

Dance in Bulgarian Rhythm Bela Bartok

Janet O'Connor

Pupil of Mrs. June Lloyd

Sonata in G Joseph Haydn

Theme and Variations

Le Coucou Louis Daquin

Karen Basham

Pupil of Miss Gladys Sinclair

Prelude in C, Op. 12, No. 7 Sergei Prokofieff

Kirby O'Bannon

Pupil of Mrs. Christine Reccius

Sonata in C minor, Op. 10, No. 1 Ludwig Van Beethoven

Allegro con brio

Patricia Combs

Pupil of Mr. Robert Long

Three Part Invention, No. 15 J. S. Bach

Impromptu Sowers

Susan Scott

Pupil of Mrs. Evelyn Walker

Preludes, Op. 32 Sergei Rachmaninoff

No. 5, G major

No. 10, B minor

John Cofer

Pupil of Mrs. Doris Owen

These students were selected in preliminary auditions that were held on April 30, 1967. Judges for these auditions were: Miss Jan Wiest of the School of Church Music, The Southern Baptist Theological Seminary; and Mr. Samuel Hodges, Minister of Music of the Fourth Avenue Methodist Church, Louisville, Kentucky.

We are grateful to the School of Church Music, The Southern Baptist Theological Seminary, for the use of their facilities for both the auditions and this recital.

We also appreciate the printed programs that were made possible by the School of Music, University of Louisville.

UNIVERSITY OF LOUISVILLE

SCHOOL OF MUSIC

Non-Credit Department

presents

Students in Recital

Davison Recital Hall
May 15, 1967
8:30 P. M.

PROGRAM

Viola Duo No. 1 W. F. Bach
 Allegro
 Lamento
 Presto

Nina Ralph and Virginia Ritter, violas
 (Schneider)

Arabesque No. 1 Debussy
 Del Cottle, piano (Larner)

Les sons et les parfums tournent
 dans l'air du soir Debussy
Minstrels Debussy
 Alice Newman, piano (Larner)

Concerto in G major Telemann
 Largo
 Allegro
 Andante
 Presto

Nina Ralph, viola (Schneider)
Kay Shields, accompanist

Steinway Piano

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC

presents in

Junior Recital

SUZANNE PAPE
Mezzo-Soprano

Student of
FLETCHER SMITH

Assisted by
LAURA HEFLEY, Pianist

Emily Davison Recital Hall

~~March 28, 1967~~ MAY 16

1.00 P. M.

PROGRAM

Se tu della mia morte	A. Scarlatti
Se Florindo è fedele	
Affanni del pensier	Handel
Ah! mio cor	

Aus meinen grossen Schmerzen, Op. 5, No. 1	
Genesung, Op. 5, No. 12	Franz
Für Musik, Op. 10, No. 1	
Im Herbst, Op. 17, No. 6	

Il pleure dans mon coeur (Ariettes Oubliées)	
Les Cloches	Debussy
Romance	
Fantoches (Fêtes Galantes)	

To the Children, Op 26, No. 7	
Sorrow in Spring, Op. 21, No. 2	Rachmaninoff
Before my window, Op. 26, No. 10	
Field Beloved, Op. 4, No. 5	

Steinway Piano

UNIVERSITY OF LOUISVILLE
SCHOOL OF MUSIC

Calvary Episcopal Church
821 South Fourth Street
(Students of Melvin Dickinson)

May 16, 1967
3:30 P.M.

PROGRAM

- Two Chorale Preludes (Orgelbüchlein) J. S. Bach
Wir danken dir (BWV 623)
Christ lag in Todesbanden (BWV 625)
Sam Bowerman
- Fuge in g moll (BWV 578) J. S. Bach
Patrica Torstrick
- Orgelkonzert in a moll, Werk 29 H. F. Michelsen
First movement (Breit und glänzend)
Donna Fluhr
- Praeludium und Fuge in c moll (BWV 549) J. S. Bach
Carol Anshutz
- Prelude in d Minor, op. 37, No. 3 F. Mendelssohn
Nina Gerald
- Trio Sonate No. 3 in d moll (BWV 527) J. S. Bach
Third movement - Vivace
Norma DeMott
- Fantasie in f moll, K. 594 W. A. Mozart
Teriann Miller
- Fantasie und Fuge in g moll (BWV 542) J. S. Bach
George Rapier
- Prelude in B Major, op. 7 M. Dupre
Roland Herzog

UNIVERSITY OF LOUISVILLE
SCHOOL OF MUSIC

Gardencourt

Emily Davison Recital Hall

May 16, 1968

12:00 P.M.

PROGRAM

Concertino Knudage Folger
Andante semplice
Allegro

Dorman Huggins, trumpet (Rapier)
Mary Rapier, piano

Disquisition Chorale, op. 42 (1964) Randall Abbe

James Debth and James Kays } trumpets
Dorman Huggins and Gary Wilson }
Frank Callaway } horns
Jerry Lyon }
Donald Stumate } trombones
Raymond Conklin }
Quentin Sharpenstein, tuba
(prepared by E. Lyon)

Suite for Clarinet and Piano Ernst Krenek
Andante sostenuto 1955
Allegro moderato
Andante
Vivace

Bruce Busch, clarinet (Livingston)
Karen Gocke, piano

Concerto for Two Trumpets Telemann
Vivace

Michael Doyle and Paul Willinger, trumpets (Rapier)
George Maull, piano

concerto in D Major Mozart
Andante ma non troppo

Dorothy Brown, flute (Fuge)
Kay Feddern, piano

Prélude et Ballade Guillaume Palay

Terry South, trumpet (Rapier)
Kay Feddern, piano

Sonata in E Major Telemann
Vivace
Largo
Allegro

Nancy Blakemore, flute (Fuge)
Betty Chatham, piano

Steinway Piano

UNIVERSITY OF LOUISVILLE

SCHOOL OF MUSIC

Preparatory Department

presents

Pupils of CHRISTINE LARNER in Recital

Emily Davison Recital Hall
Wednesday, May 17, 1967
7:00 P. M.

PROGRAM

Two French Folk Tunes: Arr. Diller and Quaile
Cradle-Song
Jig

Mary Lou Salzman

Skip to my Lou American Dance Tune
Millicent Moses

An Oriental Song Donald Waxman
Paul Lang

To Market English Folksong
Mary Stuart Hendershot

Trumpet Minuet W. Duncombe
Brenda Pearce

London's Bells English Folksong
Kathleen Cross

Our Garden Swing Margaret Morten
Janice Nickels

Bouncing Ball Donald Waxman
Daniel Hockaday

The Chime Clock Mae-Aileen Erb
Clare Hockaday

The Dance of the Spider
and the Fly Donald Waxman
Matthew Hicks

The Chocolate Soldier Hazel Cobb
David Lang

Gallop Donald Waxman
Nancy O'Callaghan

Bouncing the Ball Donald Waxman
Melanie Powers

Aura Lee American
Gerald Dyer

Parade Donald Waxman
Alexander Stavrolakis

The Elf and the Fairy . . . Berenice Bentley
Kathie O'Callaghan

Very Important Person Gail Harris
Scott Anderson

Minuet in G J. S. Bach
Rebecca Orem

Whirling Leaves Edna-Mae Burnett
Mary Elizabeth Cross

Melody, Op. 68, No. 1 Schumann
Laura Zadunaisky

Masked Ball William Gillock
Donna Killion

Flamenco William Scher
Janie Hancock

The Happy Farmer, Op. 68, No. 10 . . . Schumann
Danae Bixler

Arkansas Traveler . . . Arr. June Weybright
Sally White

Album Leaf in A Minor
Op. 147, No. 2 Carl Koelling
Debra McNeese

UNIVERSITY OF LOUISVILLE
SCHOOL OF MUSIC

Gardencourt

1:00 P.M.

May 18, 1967

PROGRAM

Sonata Kent Kennan
First movement

Sue Garvey, trumpet (Rapier)
Mary Rapier, piano

Nel cor più non mi sento Giovanni Paisiello
Pur dicesti, o bocca bella Antonio Lotti

Joetta Harrington, soprano (Whitesides)
Diane Conway, piano

Sonata No. I Handel
Adagio
Allegro

Roy Willis, euphonium (Lyon)

Duet for Flute and Tuba Walter S. Hartley
Allegretto
Andante
Vivace

Nancy Harris, flute (Fuge)
John Gutermuth, tuba (Lyon)

Và godendo Handel
Misera, dove son! Mozart

Rosemary Basham, soprano (Whitesides)
Samuel Hodges, piano

Steinway Piano

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC

presents in

Senior Recital

NANCY BLAKEMORE, flute

Student of

FRANCIS FUGE

assisted by

ROSEMARY BASHAM, soprano

MARSHA WILLIAMS, cello

BETTY JEAN CHATHAM, piano

Emily Davison Recital Hall

May 18, 1967

8:30 P.M.

PROGRAM

Sonata in F major G. P. Telemann

Vivace

Largo

Allegro

Concertino, Op. 107 C. Chaminade

"I follow Thee also" - Aria from the St. John Passion. . J. S. Bach

INTERMISSION

Concerto in D major, op 27 L. Boccherini

Steinway Piano

UNIVERSITY
OF
LOUISVILLE
CHORAL CONCERT

directed by Italo Taranla

ROTUNDA
SUNDAY, MAY 21, 1967
3:30 P.M.

featuring . . .

Soloists

Choir

Orchestra

accompanied by EDUARD PERRONE

PROGRAM

MAGNIFICAT Bach

Magnificat Chorus

Et exultavit spiritus meus Solo

Mary Lee Farris, mezzo-soprano

Quia respexit humilitatem Solo

Omnes generationes Chorus

Quia fecit mihi magna Solo

Eugene Soulsby, bass

Et Misericordia Solo

Mary Lee Farris, mezzo-soprano

Fecit Potentiam Chorus

Deposuit potentes Solo

John Carpenter, tenor

Esurientes implevit bonis Solo

Suzanne Pape, alto

Suscepit Israel

Trio

Rosemary Basham and Barbara Gutekunst, First soprano

Mary Lee Farris and Sandra Soderberg, Second soprano

Margaret Bridges and Suzanne Pape, alto

Sicut Locutus est Chorus

Gloria Patri Chorus

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC

presents in

Senior Recital

PAMELA McGARY, violinist

Student of

PAUL KLING

assisted by

ROBERT LAM, pianist

BARBARA MEEK, violinist

GEORGE MAULL, violist

RICHARD ROSE, cellist

Emily Davison Recital Hall

May 22, 1967

8:30 P. M.

(Given in partial fulfillment of the requirements for the degree Bachelor of Music.)

PROGRAM

Partita III in E Major J. S. Bach
Preludio
Gavotte en Rondeau

Sonatina in D Major, Op. 137, No. 1 Schubert
Allegro molto
Andante
Allegro vivace

String Quartet in F Major Ravel
Movement I: Modéré-Très doux

INTERMISSION

Sonata in C minor, Op. 30, No. 2 Beethoven
Allegro con brio
Adagio cantabile
Scherzo (Allegro)
Finale (Allegro)

Steinway Piano

UNIVERSITY OF LOUISVILLE
SCHOOL OF MUSIC

GARDENCOURT

Emily Davison Recital Hall

May 23, 1967

12:30 p.m.

PROGRAM

The Departure from Forest Scenes, Op. 82 Robert Schumann

Natali Devine, piano (D. Owen)

Concerto #1 Mozart

Allegro

Allegro

Dennis Hallman, French horn (Ball)

Bobbye Ossman, piano

Suite for Tuba and Piano Václav Nelhybel

Allegro Marcato

Quasi Improvisando

Allegretto

Slow

Allegro con Bravura

Quentin Sharpenstein, tuba (Lyon)

Ronald Bedenbaugh, piano

Variations en Ré Bémol, Op. 53 Henri Büsser

James Kays, cornet (Rapier)

Danseuses de Delphes } Debussy
Minstrels }

Paige Gabhart, piano (Aldrich)

Sonata #3 Handel

Adagio

Allegro

transcribed by Verne Reynolds

William Stalnaker, French horn (Ball)

Bobbye Ossman, piano

Après Un Rêve Gabriel Fauré

Nancy Hatcher, string bass (Fankhauser)
Ray Feddern, piano

Intermezzo in B-flat minor, Op. 117, No. 2 Brahms

Thomas Russell, piano (D. Owen)

Trumpet Concerto Johann Nepomuk Hummel
Allegro Con Spirito

Ronald Sowder, trumpet (Rapier)
Jack Bridges, piano

Lieder eines fahrenden Gesellen Gustav Mahler
No. 1: Wenn mein Schatz Hochzeit macht
No. 3: Ich hab' ein glühend Messer

Iris Watkins, mezzo-soprano (Smith)
Margaret Bridges, piano

Corno-Concerto (Study in Jazz) Bernhard Krol
"Cool"
"Sweet"
"Hot"

Frank Callaway, French horn (Ball)
Jack Bridges, piano

Steinway Piano

UNIVERSITY OF LOUISVILLE

SCHOOL OF MUSIC

Preparatory Department

presents

Pupils of CHRISTINE LARNER in Recital

Emily Davison Recital Hall
Wednesday, May 24, 1967
7:30 P. M.

PROGRAM

The Little Lead General . . . David Glover

Leah Campbell

Minuet in G J. S. Bach

Julie Smith

Hunting Jig W. Duncombe

Linda Hassell

Black Boots Charlotte Beissert

Christina Knox

Petite Tarantelle, Op. 46, No. 7 Heller

Mary Lynn Snyder

Fiddlin' Joe Douglas Moore

Gary Scheldorf

Sonatina in C, Op. 55, No. 1 Kuhlau
Allegro

Rex Brace

Puck, Op. 71, No. 3 Grieg

Kristal Stavrolakis

The Gypsies are Coming James Rogers

Karen White

Sonatina in C, Op. 55, No. 1 Kuhlau
Vivace

Mary Ann Childers

On a Hike P. Vassiliev

Pamela Meyer

Italian Sailor's Song, Op. 68, No. 36 Schumann

Denny Miller

Sonata in D Major, Op. 6 Beethoven
Allegro Molto

Betty Davis and Phyllis Couch

Six Pieces for Children Mendelssohn
Allegro Assai

Cynthia Dempsey



An Evening of Music

The Midlands
Louisville, Kentucky
May 24, 1967

The Women's Association
of the Louisville Orchestra
dedicates with grateful appreciation
this evening of music
to
ROBERT WHITNEY
upon his retirement
after
thirty years of devoted service
as Musical Director
of the Louisville Orchestra

May 24, 1967

PROGRAM

Flamenco CyclothymiaCarlos Surinach
for Violin and Piano

Sidney Harth, violin
Carlos Surinach, piano

This work was commissioned by Mr. Harth for
his New York recital in Carnegie Hall in Octo-
ber of 1966

Sonata No. 9, Op. 47 for Violin
and PianoBeethoven

Adagio sostenuto. Presto
Andante con Variazione
Finale. Presto

Sidney Harth, violin
Lee Luvisi, piano

Serenade, Eine Kleine Nachtmusik, K. 525.....Mozart

Allegro
Romanza. Andante
Menuetto. Allegretto
Rondo. Allegro

The Louisville String Quintet

Paul Kling, violin
Peter McHugh, violin
Virginia Schneider, viola
Grace Whitney, cello
William Piacitelli, double bass

Dr. Rudolf J. Noer
President, Louisville Philharmonic Society

ACKNOWLEDGMENTS

The Estate of Mrs. Morris Belknap

Burdorf Galleries

Byck Bros. and Company

Kim Outdoor Lighting—Winn-Moran

Clarence Otte Florist

Sturgeon Pest Control

University of Louisville

U. S. Plywood Corp.

Richard H. Wangerin

Scholarship Benefit Concert



The
University of Louisville School of Music
Alumni Association

presents

WILLIAM WHITESIDES

tenor

and

DORIS OWEN

pianist

MAY 26, 1967 — 8:30 P.M.

THE PLAYHOUSE

BELKNAP CAMPUS, UNIVERSITY OF LOUISVILLE

Program

Lord, What is Man Purcell
from Harmonia Sacra

Recitative: Hide Thou Thy Hated Beams

Recitative: A Father Off'ring Up His Only Child

Aria: Waft Her, Angels Handel
from Jeptha

Wie Bist Du, Meine Koenigin
An Die Nachtigall
Minnelied } Brahms
O Wuesst Ich Doch Den Weg Zueruck
Botschaft

INTERMISSION

Der Musikant
Verschwiegen Liebe
Und Willst Du Deinen Liebsten Sterben Sehen } Wolf
Anakreons Grab
Trunken Muessen Wir Alle Sein

Cinq Melodies Populaires Greques
Chanson De La Mariee
La-bas, Vers L'eglise } Ravel
Quel Galant M'est Comparable
Chanson Des Cueilleuses De Lentisques
Tout Gai!

Three Songs Op. 10
Rain Has Fallen Barber
Sleep Now
I Hear An Army

Patrons

Mrs. Irvin Abell, Jr.
William H. and Abby S. Abell
Foundation
Miss Myrtle Abnia
Mr. and Mrs. Charles W. Allen, Jr.
Mr. and Mrs. Clarence H. Amster
Mrs. Dwight Anderson
Mr. and Mrs. Joseph A. App
Dr. and Mrs. Mohammad Atik
Mr. and Mrs. Barry Bingham
Mr. and Mrs. Barry Bingham, Jr.
Mr. and Mrs. Moritz Von Bomhard
Mr. and Mrs. Alexander G. Booth
Mrs. Morton Boyd
Mrs. Leonard F. Broecker
Mr. and Mrs. John Welburn Brown
Dr. Jewell Brownstein
Miss Pauline Buford
Mrs. Marshall Bullitt
Mr. and Mrs. Thomas W. Bullitt
Mrs. C. J. Burckle
Mrs. Robert T. Burke, Jr.
The Byck Family
Dr. John Wesley Cofer
Mrs. Lewis W. Cole
Mr. and Mrs. Thomas C. Coleman, Jr.
Mrs. George C. Collins, Jr.
The Rev. and Mrs. Arthur G-T Courteau
Dr. and Mrs. Dario A. Covi
Mr. Robert F. Crone
Miss Lola Culver
Mr. and Mrs. John A. Davenport
Mrs. A. C. Dearing, Jr.
Miss Marie Determann
Mr. and Mrs. Melvin D. Dickinson
Mrs. Richard Priest Dietzman
Dr. and Mrs. David H. Dorton, Jr.
Mrs. Irma S. Duesler
Mr. and Mrs. Otto G. Feddern
Mrs. Percy E. Ferguson
Mr. Robert M. Fischer
Mrs. Amelia Brown Frazier
Mr. George M. Goetz
Mrs. Baylor O. Hickman
Mr. Lloyd A. Hillenbrand
Dr. G. Maurice Hinson

Mr. Samuel Hodges
Mr. and Mrs. W. E. Jackson
Mr. and Mrs. Frederick J. Johnson
Mr. and Mrs. Harold S. Johnson
Mr. and Mrs. William F. Johnston
Mr. and Mrs. Walton Jones, Jr.
Dr. and Mrs. Richard M. Kain
Mr. and Mrs. James F. Kane
Dr. and Mrs. Peter K. Knoefel
Mr. and Mrs. John D. Knox
Mr. and Mrs. John A. Laird
Mrs. Elsie Ahrens Lang
Mrs. Thor C. Laugesen
Mrs. Bernard J. Lenihan
Mrs. John S. Llewellyn
Mr. Ernest Luvisi
Mr. Ernest E. Lyon
Mr. Gilbert Macfarlane
Miss Lillian G. Madden
Mr. and Mrs. Lyman C. Martin
Dr. and Mrs. Edward N. Maxwell
Mr. and Mrs. B. Hudson Milner
Dr. and Mrs. Rudolf J. Noer
Mr. and Mrs. Squire R. Ogden
Mr. and Mrs. Benjamin Owen
Mrs. Phoebe Gould Pfeiffer
Mr. and Mrs. Leon A. Rapier
Judge and Mrs. Frank A. Ropke
Mr. and Mrs. Garner Rowell
Shackleton Piano Company
Mr. H. James Smith
Mr. and Mrs. James U. Smith, Jr.
Judge and Mrs. Lawrence F. Speckman
Mr. and Mrs. Jeremiah P. Starling
Mr. and Mrs. Howard W. Stodghill, Sr.
Mr. and Mrs. William F. Straub
Miss Helen E. Sutton
Mrs. David S. Traub
Mr. and Mrs. James B. Wakefield
Mr. and Mrs. William Whaley, Sr.
Dr. and Mrs. Robert S. Whitney
Dr. and Mrs. Henry M. Wilbur
Miss Willa Fae Williams
Dr. and Mrs. William C. Wolfe
Mr. and Mrs. Howard J. Wood
Mr. Ralph C. Wooton

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC

presents in

Senior Recital

KENNETH ALBRECHT, French horn

Student of
JERRY BALL

Assisted by

CONSTANCE KAREM, piano

French horns
WILLIAM STALNAKER
DENNIS HALLMAN
FRANK CALLAWAY

Emily Davison Recital Hall
May 8, 1967 27
8:30 P. M.

PROGRAM

Adagio and Allegro for Horn and Piano, Op. 70 Robert Schumann
(1810-1856)

Konzert Nr. 4 Es dur, K. 495 W. A. Mozart
Allegro moderato (1756-1791)
Romanze - andante
Rondo - allegro vivace

INTERMISSION

Three Pieces for Horn Solo William Presser
(1916-)

Sonate für vier Hörner Paul Hindemith
Fugato - Sehr langsam (1895-1963)
Lebhaft
Variationen über "Ich schell mein Horn"
Getragen
Scherzando
Sehr langsam
Schnell
Schneller

Steinway Piano

UNIVERSITY OF LOUISVILLE

SCHOOL OF MUSIC

Preparatory Department

presents

Pupils of HOWARD WAGNER in Recital

Davison Recital Hall
May 27, 1967
2:00 P.M.

PROGRAM

New Postman)
Train Coming)
Trumpet Practice) . . Frances Clark Library

Andrew Whinery

Aria C. P. E. Bach
Polka P. Tchaikovsky

Joanne Hodge

Fantasia J. Mattheson
Allegro in G Major J. Haydn
Waltz in E Minor
Op. 38, No. 7 E. Grieg

William Hodge

Fantasia in G Major C. P. E. Bach
Bourrée in F Major J. S. Bach
Sonatina in C Major J. Haydn
Allegro Moderato
Minuet
Finale
Elfin Dance E. Grieg

Diane Ferguson

Minuet in C Minor J. S. Bach
Humming Song)
Wild Horseman) R. Schumann

Joanne Hodge

Prelude in F Major	. . . . .	H. Purcell
Prelude in C Major	. . . . .	J. Blow
Aria in G Major	. . . . .	G. F. Handel
Sailors Song	. . . . .	E. Grieg

William Hodge

Gigue in F Minor	. . . . .	J. S. Bach
Allegro in G Major	. . . . .	C. P. E. Bach
Rondo in F Major	. . . . .	L. V. Beethoven
Four Écossaises	. . . . .	L. V. Beethoven

Diane Ferguson

Allegro in F Minor	. . . . .	C. P. E. Bach
Sweet Dreams, Op. 39, No. 21	. . . . .	P. Tchaikovsky
Sonata, Op. 49, No. 2		
in G Major	. . . . .	L. V. Beethoven
Allegro Ma Non Troppo		
Tempo di Minuetto		

Sharon Whinery

Six Variations on a Theme		
by Paisiello	. . . . .	L. V. Beethoven
March of the Dwarfs	. . . . .	E. Grieg

Camille Dean

Two Part Invention in A Minor	. . . . .	J. S. Bach
Two Part Invention in B flat Major	. . . . .	J. S. Bach
Sonata in G Major	. . . . .	J. Haydn
Allegretto Innocente		
Presto		

Patricia Spoerl

UNIVERSITY OF LOUISVILLE
SCHOOL OF MUSIC
Preparatory Department

presents

STUDENTS IN RECITAL

Gold Room

5:00 P. M.

May 27, 1967

PROGRAM

Minuet No. 2 Bach
Minuet No. 3 Bach
Gavotte Gossec
Beth Rapier, violin (Turpen)
Mrs. Calvin Lang, accompanist
Lightly Row German Folk Song
Song of the Wind German Folk Song
Lullaby German Folk Song
Debbie Parsons, violin (Capra)
May Song Suzuki
Children's Song Suzuki
Brian Elliott, violin (Turpen)
Mrs. Calvin Lang, accompanist
Etude and Variation Suzuki
Minuet No. 2 Bach
Louise Welch, violin (Turpen)
Mrs. Calvin Lang, accompanist
"Come under my Pladdie" Scotch time
(duet, assisted by Carol Turpen)
"Chorus", from Judas Maccabeus Handel
Musette Bach
Kathy Lang, violin (Turpen)
Mrs. Calvin Lang, accompanist
Frolics Tcherrepnine
Merilou Savage, piano (D. Owen)
Two Dances J. A. Hasse
Terry Talbott, violin (Turpen)
Mrs. Calvin Lang, accompanist
"Allegro" Puccini
Gloria Felde, violin (Turpen)
Mrs. Calvin Lang, accompanist
Concerto No. 2 Seitz
Allegro moderato
Adagio
Allegro vivace
Kathleen Yager, viola (Schneider)
Mrs. Yager, accompanist

Benefit

CRIA

Lee Luvisi, Pianist

The Louisville Bach Society

Melvin D. Dickinson, Conductor

Francis W. Fuge, *flute*

Peter McHugh, *violin*

Glenda Wolfe, *soprano*

Antoinette Booker, *alto*

John Carpenter, *tenor*

Catherine Spalding Auditorium

Wednesday, May 31, 1967

8:30 P.M.

The Program

I Cantata 50, "Nun ist das Heil und die Kraft" Johann Sebastian Bach

Motet: "Singet dem Herren ein neues Lied" Heinrich Schuetz
(Psalmen Davids 1619)

II Concerto in A minor for Flute, Violin, Keyboard and String Orchestra (BWV 1044) Johann Sebastian Bach

Allegro

Adagio, ma non tanto, e dolce

Allabreve

III Italian Concerto in F Major for Keyboard Johann Sebastian Bach
(BWV 971)

(Allegro)

Andante

Presto

I N T E R M I S S I O N

IV Cantata 71, "Gott ist mein Koenig" Johann Sebastian Bach

V Fantasia in C minor for Piano, Ludwig van Beethoven
Chorus and Orchestra, Op. 80

The Chorus

Soprano: Donna Adams, Carol Anshutz, Rosemary Easham, Tura Carson, Paula Evett, Martha Graves, Lucy Hagemann, Ann Insko, Sharon Kimbrough, Sharon Kries, Gabrielle Pryor, Carole Sladen, Sandra Soderberg, Ann Spauschus, Patricia Stonecipher, Nancy True, Marion Wedel, Glenda Wolfe, Jane Woodall

Alto: Geraldine Boden, Antoinette Booker, Joyce Brooks, Norma DeMott, Carla DeWitt, Marjorie Eve, Mary Lee Farris, Sylvelin Joy Felde, Ann Grant, Barbara Hicks, Mary Ann Johnson, Christine Larner, Marcella Miller, Elizabeth Updegraff, Patricia Updegraff, Nanette Wooton

Tenor: John Carpenter, William Dalrymple, Maurice Felde, Roland Herzel, Samuel Hodges, Lawrence Pryor, Tom Sauerman, Vincent Spencer, Samuel Springer, Robert Updegraff, Michael Wilson

Bass: Gilbert Adams, Brench Boden, Paul Brink, Arnold Epley, Robert Hammon, Volker Hausin, Larry Herz, Bradley Kimbrough III, George Maull, Michael Neely, Baldwin Ogden, Eduard Perrone, George Rapier, Gottfried Reek, John Robinson, Roy Woodall

The Orchestra

VIOLIN: Ruth Scott French, Carol Hughes, Katherine Lurton, Pamela McGary, Peter McHugh, *concertmaster*, Barbara Meek, Marjorie Rupp, Mary Taylor, Carol Turpen, Harold Wich, *VIOLA:* Marion Korda, Edna Louis, Herbert Louis, Virginia Schneider, *VIOLONCELLO:* Brooke Hicks, Kathleen Louis, Richard Rose, Grace Whitney, *DOUBLE BASS:* Robert Goodlett, *FLUTE:* Francis Fuge, Sara Brink, *OBOE:* Daniel McAninch, Eugene Isabelle, *CLARINET:* James Livingston, Orval Oleson, *BASSOON:* Donald Nelson, John Jadus, *HORN:* Jerry Ball, Eugene Davis, *TRUMPET:* Leon Rapier, Randell Croley, James Debth, *TIMPANI:* Elizabeth Freas

UNIVERSITY OF LOUISVILLE

SCHOOL OF MUSIC

ALUMNI BANQUET



Belknap Campus
Faculty Dining Room
June 3, 1967
6:00 P.M.

Announcements by Mary Helen Vaughn, Alumni President

Election of New Officers

Greetings by Dean Robert Whitney

Presentation of Sixth Alumni Medal

Remarks by Mr. Woodrow Strickler
Executive Vice-President, University of Louisville

C O N C E R T

(Lincoln Room)

Suzuki Demonstration by Virginia Schneider

assisted by

Carol Hughes and Peter McHugh

Twinkle, Twinkle Variations arr. by Suzuki

Beginning teaching techniques

1. counting and clapping
2. position exercises
3. tone production

Etude Suzuki
Todd Henderson (age 5)

Minuet Bach
Beth Rapier (age 6)

Allegro Suzuki

Minuet Bach

Chorus from Judas Maccabaeus Handel

Hunters' Chorus. Weber

* * *

Ruhe meine Seele R. Strauss

Zueignung R. Strauss

John Carpenter, tenor

Constance Karem, piano

Ballade in G minor, Op. 23 Chopin

Robert Lam, piano

Steinway Piano

UNIVERSITY OF LOUISVILLE
SCHOOL OF MUSIC
Preparatory Department

presents

Students in Recital

Davison Recital Hall

4:00 P.M.

June 3, 1967

Program

Chimes through the Mist Bernice Frost
Russian Dance Alexandre Tansman

Danae Bixler, piano (Larner)

The Story of the Bee arr. John Jacob Niles

Danae Bixler and Debra McNeese, piano (Larner)

Gavotte from Mignon Thomas

Ilam Smith, violin (McHugh)

Menuet James Hook
The Happy Farmer, Op. 68, No. 10 Schumann

Debra McNeese, piano (Larner)

Contra Danse No. 1 Beethoven

Rex Brace, piano (Larner)

Steinway Piano

UNIVERSITY OF LOUISVILLE

SCHOOL OF MUSIC

Preparatory Department

presents

Pupils of GRACE WHITNEY in Recital

Emily Davison Recital Hall
Sunday, June 4, 1967
7:30 P. M.

PROGRAM

Lullaby	Schlemüller
Song of the Dwarfs	Schlemüller

Sally Smith, cello
Sharon Cox, piano

Neapolitan Dance Marcelli

Lisa VonderHaar, cello
Mary Wilanna Smothers, piano

Spring Song Nolck
Gavotte Marcelli

Patricia Hatcher, cello
Sharon Cox, piano

Nocturne	Nolck
Gavotte	Nolck

Randall Martin, cello
Sharon Cox, piano

Andante from Concerto No. 5Golterman

Robert Bardston, cello
Sharon Cox, piano

Prelude from Suite No. 1Bach
Bourée I and II from Suite No. 3Bach

Richard Moseson, cello

Allegro from Concerto No. 3Golterman

Janet Robinson, cello
Mary Wilanna Smother, piano

Steinway Piano

UNIVERSITY OF LOUISVILLE

SCHOOL OF MUSIC

Preparatory Department

Recital

IN HONOR OF GRADUATING HIGH SCHOOL SENIORS

Davison Recital Hall
June 4, 1967
8:30 P. M.

CERTIFICATE OF ACHIEVEMENT

for competence in performance and musical understanding

Awarded To

JOHN COFER

LESLIE KNOX

KATHLEEN LOUIS

CAROL PITTS

PROGRAM

Prelude in G major
Op. 32, No. 5 Rachmaninoff
Prelude in B minor
Op. 32, No. 10 Rachmaninoff

John Cofer, piano (D. Owen)

Suite Pour le Piano Debussy
Prelude
Sarabande

Leslie Knox, piano (D. Owen)

Prelude in G minor, W. K. 1 Bach
Etude in A flat major
Op. 25, No. 1 Chopin

Carol Pitts, piano (Aldrich)

Concerto No. 1 St. Saens

Kathleen Louis, cello (Whitney)
Samuel Hodges, accompanist

Steinway Piano

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC

presents

LORNA GRIFFITT, pianist

pupil of DORIS OWEN

June 6, 1967 3:30 PM Davison Recital Hall

program

Three Sinfonias

Bach

C major

C minor

F major

Sonata in A-flat major, Op. 26

Beethoven

Andante con variazioni

Scherzo

Marcia Funebre

Allegro

Fantaisie-Impromptu in C# minor, Op. 66

Chopin

Steinway Piano

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC

presents

LESLIE KNOX, pianist

pupil of DORIS OWEN

June 6, 1967 4:30 PM Davison Recital Hall

program

Prelude and Fugue in G minor (WTC I)

Bach

Sonata in E major, Op. 14, No.1

Beethoven

Allegro

Allegretto

Rondo, Allegro commodo

Suite Pour le Piano

Debussy

Prelude

Sarabande

Steinway Piano

UNIVERSITY OF LOUISVILLE

SCHOOL OF MUSIC

Preparatory Department

presents

Pupils of ANN GRANT in Recital

Davison Recital Hall
June 7, 1967
7:30 P. M.

PROGRAM

The Pirate and the Prince)
Cowboy's Lament) . . Clark Library

Peter Tate

Whistlin' Tune Kraehenbuehl
Elves and Gnomes Clark Library

Robin Casey

The Old Mill Wheel Clark Library
Joy and Tears Tcherepnin

John Eerenberg

Twin Motors Clark Library
March of the Trolls Kraehenbuehl

Prudence Lusky

Bagpipe II Bartok

Daniel Stalnaker

Mercedes Art Publication
Calliope Robinson

Verna Winburn

Serenade)
A Witch's Cat) Gillock

Ann Browder

Elfin Pranks Gillock

Harris Gelbard

Titania's Dance Goodrich

Wendy Niekamp

Goldfish Gillock

Ingrid Siegert

Elfin Dance Jensen

Anne Towery

Spinning Song Ellmenreich

Robyn Gocke

Spanish Gypsies Gillock

Barry Comer

Ach, Du Lieber Augustin . . German Folk Tune

Prudence Tuskky and Robyn Gocke

Steinway Piano

You are invited to attend a recital by high
school students of Ann Grant on June 9, 8:00 P.M.

UNIVERSITY OF LOUISVILLE

SCHOOL OF MUSIC

Preparatory Department

presents

Pupils of THOMAS MCGARY in Recital

Davison Recital Hall
June 8, 1967
7:30 P. M.

PROGRAM

Announcing the Circus)
The Peanut Vendor) . . . Donald Waxman

Wilfred van Gorp

Old Abe Lincoln Campaign Song
Trumpet Practice Clark Library
The Modern Dragon . . Sarah L. Dittenhaver

Natalie Brown

All Through the Night . . . Welsh Folk Song
The Hunt John LaMontaine

Joseph Williams

Dreaming Kraehenbuehl
Joy and Tears Tansman

Martha Watts

Minuet in G . . Anna Magdalena Bach Notebook
Morning Walk from
"Glass Beads", Op. 123 . . Gretchaninov

Jane Miron

March J. S. Bach
Sonatina in G Beethoven
Moderto
Romanze

Crispin Cloud

Sonatina in C, Op. 36, No. 3 . . . Clementi
Spiritoso

Claire Brown

The Reaper's Song, Op. 68, No. 18 . . Schumann
Polka, Op. 39, No. 4 . . . Tschaikowsky

Walter Harding

Sonatina in C, Op. 55, No. 1 . . . Kuhlau
Allegro

Mark Brown

Prelude in E minor, Op. 28, No. 4 . . Chopin
Sonatina in F, Op. 36, No. 4 . . . Clementi

Charles Hoffman

Sonata in D minor, K. 64 . . . Scarlatti
Three Waltzes in A flat, Op. 9 . . . Schubert

Peter McGrath

Prelude in F major J. S. Bach
Pere Arabesque Debussy

Martha Mills

Steinway Piano

UNIVERSITY OF LOUISVILLE

SCHOOL OF MUSIC

Preparatory Department

presents

Pupils of ANN GRANT in Recital

Davison Recital Hall
June 9, 1967
8:00 P. M.

PROGRAM

Rustic Dance Creston

Sheredith Powers

A Sad Little Tale Kabalevsky

Susan Blake

Petite Etude Riegger

Linda Hale

Sonata in D minor Scarlatti

Olive Winemiller

Knight Rupert Schumann

Linda Lamping

Two-Part Invention in F Bach

Samuel Fritschner

Etude Kabalevsky

Martha Oldham

Goldfish Gillock

Joan Pirkle

Toccatina Kabalevsky

Sheila Detroy

The Happy Farmer Schumann

Dance Kabalevsky

Warren Miller

Sonata in D Haydn

Allegro con brio

Heidi Fulkerson

Arcadian Festival Munger

Barbara Searce

Sonata No. 10 in A Scarlatti

Cassandra Robinson

Waltz in B minor, Op. 69, No. 2 . . . Chopin

Oksana Mostovych

Solfeggietto C. P. E. Bach

Prelude Gershwin

Antoinette Goatley

Steinway Piano

UNIVERSITY OF LOUISVILLE

SCHOOL OF MUSIC

Preparatory Department

presents

Students in Recital

Davison Recital Hall
June 10, 1967
11:00 A. M.

PROGRAM

Mary Had A Little Lamb Folk Song
Twinkle, Twinkle Little Star . . Folk Song
Peter, Peter, Pumpkin Eater . . . Folk Song

Brian Boyer, piano (Ossman)

Trumpet Practice Clark Library

Betsy Helm, piano (Ossman)

Dr. Fell Clark Library

Stuart Warner, piano (Ossman)

On the Bridge of Avignon . . French Folk Song
Volga Boat Song Russian Folk Song
Cuckoo English Folk Song

Carrie Whaley, piano (Ossman)

Goldfish Gillock

Ingrid Siegert, piano (Grant)

The Dance of the Spider
and the Fly Donald Waxman

Scott Anderson, piano (Larner)

Pawpaw Patch Folksong
Scherzo Kabalevsky
Is it or isn't it? Gerald Dyer

Gerald Dyer, piano (Larner)

Minuet in G J. S. Bach

Laura Zadunaisky, piano (Larner)

Minuet in F, K. 2 Mozart

Impatience Antony Hopkins

Leah Campbell, piano (Larner)

Sonatina Kabalevsky

Olive Winemiller, piano (Grant)

Norwegian Melody, Op. 12, No. 6 . . . Grieg

Mary Ann Childers, piano (Larner)

Sonata in C, Op. 55, No. 1 Kuhlau

Allegro

Vivace

Rex Brace, piano (Larner)

Dance in G major J. Haydn

Spanish Serenade Dan McCarthy

Dan McCarthy, piano (Malpas)

Prelude in C (Klavier Buchlein) . . J. S. Bach

Prelude, Op. 28, No. 6 F. Chopin

Prelude, Op. 28, No. 20 F. Chopin

John Hunt, piano (Malpas)

UNIVERSITY OF LOUISVILLE

SCHOOL OF MUSIC

Preparatory Department

presents

Pupils of BOBBYE OSSMAN in Recital

Davison Recital Hall
June 10, 1967
1:00 P. M.

PROGRAM

Wee Folks' March Raezer

Jennifer Jones

The King's Daughter Dittenhaver

Carla Hughes

Volga Boat Song Russian Worksong

Clap, Clap, Clap Swedish Folktune

Richard Boldt

Twinkle, Twinkle, Little Star . . . Traditional

Beverly Barlow

Lavender's Blue English Folksong

Barbara Matton

Very Important Person Gail Harris

Archie Douglas

Drifting Clark Library

Gallup Waxman

Debra Steele

The Wishing Star Van Nort
Country Jig Clark Library

Daisy Douglas

Our Garden Swing Margaret Morten
The Owl's Story Marie Andre
Goldfish Waltz Justine McCue

Joan Barlow

Running Along Kabalevsky
Elves and Gnomes Clark Library

Leslie Gelbard

For A Broken Doll Charles Griffis

Laura Wilson

Captain Weatherbrave of the Sea Jesse

Beth Trousdale

Chimes Through The Mist Frost

Grace Murphy

Clowns Kabalevsky

Alan Doyle

UNIVERSITY *of* LOUISVILLE

Commencement
Exercises

Sunday, June eleventh
Nineteen hundred and sixty-seven



MAIN QUADRANGLE—BELKNAP CAMPUS
Louisville, Kentucky

COMMENCEMENT CONCERT

SUNDAY, JUNE 11, 1967

6:00 P.M.—MAIN QUADRANGLE

BELKNAP CAMPUS

THE UNIVERSITY OF LOUISVILLE CONCERT BAND

Leon Rapier, DIRECTOR



PROGRAM

THE FAIREST OF THE FAIR *John Philip Sousa*

FESTIVE OVERTURE, Opus 96 *Dmitri Shostakovich*

Transcribed by *Donald Hunsberger*

SERENADE FOR CLARINET AND BAND *Alfred Reed*

Barbara Elliott, CLARINET SOLOIST

CANZONA *Peter Mennin*

TOCCATA *Girolamo Frescobaldi*

THE STARS AND STRIPES FOREVER *John Philip Sousa*

THE COMMENCEMENT

6:30 P.M.—MAIN QUADRANGLE

Presiding:

Dr. Philip Davidson
President of the University

PROCESSIONAL.....University of Louisville Band
LEON RAPIER, Director

*(The audience is requested to stand during the Processional and
until after the Invocation)*

THE ACADEMIC PROCESSION

Presidential Party
Members of the Board of Trustees
Academic Deans
Mayor and Board of Aldermen of City of Louisville
and Members of the Jefferson County Fiscal Court
Members of the Board of Overseers
Administrative Officers
Recipients of 25-Year Service Plaques

The University Faculty:

College of Arts and Sciences
School of Medicine
School of Law
Graduate School
School of Dentistry
Speed Scientific School
University College
School of Music
Raymond A. Kent School of Social Work
School of Business
Southern Police Institute

Candidates for Degrees and Certificates

INVOCATIONThe Reverend Everett D. Simson, B.S., B.D.
Episcopal Chaplain to United Campus Ministry of the University of Louisville

WELCOME and AUTHORIZATION TO

GRANT DEGREES.....Mr. Archibald P. Cochran
Chairman, Board of Trustees

CONFERRING OF DEGREES AND
CERTIFICATESPresident Davidson

Presentation of Candidates of

The College of Arts and Sciences.....Dean Richard L. Barber
Bachelor of Arts, Bachelor of Science, and Associate in Arts

The School of Medicine.....Dean Donn L. Smith
Doctor of Medicine and Certificate in Medical Technology

The School of Law.....Dean James R. Merritt
Juris Doctor and Bachelor of Science in Law

The Graduate SchoolDean John A. Dillon, Jr.
Doctor of Philosophy, Certificate in Advanced Studies in Edu-
cation, Master of Arts, Master of Science, Master of Education,
Master of Science in Chemical Engineering, Master of Science in
Electrical Engineering, Master of Chemical Engineering, Master
of Music, and Master of Business Administration

The School of Dentistry.....Dean Raymond E. Myers
Doctor of Dental Medicine and Certificate in Dental Hygiene

The Speed Scientific School.....Dean R. C. Ernst
Bachelor of Chemical Engineering, Bachelor of Civil Engi-
neering, Bachelor of Electrical Engineering, and Bachelor of
Mechanical Engineering

The School of Music.....Dean Robert Whitney
Bachelor of Music and Bachelor of Music Education

The Raymond A. Kent School
of Social WorkDean Kenneth W. Kindelsperger
Master of Science in Social Work

The School of Business.....Acting Dean Frederick W. Stamm
Bachelor of Science in Commerce

The Southern Police InstituteProfessor David A. McCandless
Director
Certificate in Police Science and Administration

CONFERRING OF HONORARY DEGREESPresident Davidson

PRESENTATION OF RECOGNITION PLAQUES

FOR 25 YEARS OF SERVICE

TO THE UNIVERSITY.....President Davidson

ALMA MATER and ALUMNI SONG.....*James Powell, SSS'47*
John Newton Young, A & S.

(Audience and Ensemble)

Singing led by Mr. John Marshall Carpenter (B.M., 1967)

*(The audience is requested to stand during the Alma Mater Song and
until after the Benediction)*

We thy loyal sons now stand,
To sing thy highest praise,
With deepest rev'rence in our hearts,
For these our college days.
Thy honor true we all defend,
'Tis known we love thee well.
Our thoughts for years to come will be
Of thee, our U. of L.

Now our thoughts go back to you,
Our Alma Mater dear,
To days gone by with friends we loved
Now scattered far and near.
On shaded walks and campus green,
Your sons and daughters true,
With voices raised and spirits high,
Sing loud their praise to you.

BENEDICTION.....The Reverend Everett D. Simson

RECESSIONAL.....University of Louisville Band

*(During the Recessional the audience will please remain seated until
the graduates have marched out)*

NOTE: The distinctive colors in the hoods and the tassels of the caps
accord with the following table:

Commerce Drab
Dentistry Lilac
Education Light Blue
Engineering Orange
Law Purple
Liberal Arts and Journalism.. White

Medicine Green
Music Pink
Philosophy Blue
Science Yellow
Social Work Citron
Theology Scarlet

PRIZES, HONORS, AND AWARDS, 1966-67 (Seniors)

COLLEGE OF ARTS AND SCIENCES

WOODCOCK MEDAL

Gerhard W. Dargel

STUDENT COUNCIL AWARDS (OUTSTANDING SENIORS)

Patricia Ann Johmann

Kendall Hockenbury

SIGMA KAPPA AWARD (OUTSTANDING SENIOR WOMAN)

Gene Marie Haynes

OMICRON DELTA KAPPA AWARD (OUTSTANDING SENIOR MAN)

John William Anuszewski

N. V. LEBRE AWARD

James Michael Gohmann

Susan Lee Jewett

MERCK INDEX AWARD

Joseph Jordan Brooks

JOE WILKES AWARD IN EDUCATION

Stefanie Spikell Auslander

Hildegard Sanfleber Stoddard

CHI OMEGA SOCIOLOGY AWARD

Ruby Gordon Ezelle

EXCELLENCE IN LANGUAGE-STUDY

Karen Garvey

Susan Valerie Yeager

OUTSTANDING SENIOR AWARD IN HEALTH, PHYSICAL EDUCATION, AND RECREATION

Joel David Levy

Patricia L. Murphy

ELECTIONS TO THE WOODCOCK SOCIETY

John William Anuszewski
 George R. Barnes
 Joseph Jordan Brooks
 John Buckler
 Erma Hill Colyer
 Gerhard W. Dargel
 Elaine L. Darragh
 Sylvelin Joy Felde
 Neil Simon Fleckman
 Karen Garvey
 Lyle Lansdell George
 William Royalty Gray
 Gene Marie Haynes
 Barbara Jean Hicks
 Dotty Jean Isaacs
 Glenna Haddix Jones
 Jacqueline R. Kanovitz
 John Henry Keck, Jr.
 Judith Ann McMahon

Jane Eugenia Monroe
 Mary Carole Naber
 Gail Sidney Pearlman
 Tilford F. Riehl, Jr.
 Tracy Ann Schulten
 Barbara Anne Seekamp
 Patricia Squires Seitz
 Geneva Lone Sieveking
 Patricia A. Snoddy
 Hildegard Sanfleber Stoddard
 Robert Franklin Storey
 Martha Wilde Straub
 Theodore Allen Torsch
 Cheryl Joy Vittitow
 Mary Laura VonRoenn
 Brenda Kay Warren
 Elaine Power Whelan
 Marilyn Ann Wright
 Susan Valerie Yeager

Charles Loren Young

ELECTIONS TO SIGMA PI SIGMA PHYSICS HONORARY FRATERNITY

Frederick David Banks, Jr.
 George R. Barnes
 Kenneth Robinson Bowers, Jr.
 Lyle Lansdell George

William Royalty Gray
 Joseph Eugene Snyder
 Flynn Joseph Stubblefield
 Robert Charles White

ELECTIONS TO KAPPA DELTA PI EDUCATION HONORARY FRATERNITY

Stefanie Spikell Auslander
 Donna Rae Auter
 Frances Smith Baskett
 Sondra Rae Bynum
 Martha Ann James Clark
 Linda Whitlow Davis
 Karen Garvey
 Dona Lynne Giannini
 Dotty Jean Isaacs
 Patricia Ann Johmann
 Mary Helen Johnson
 Karen Mina Linker

Judith Ann McMahon
 Ruth Sharon Marcum
 Patricia L. Murphy
 Gail Sidney Pearlman
 Carole Stowers Rush
 Barbara Anne Seekamp
 Margaret E. Stockler
 Hilda Sanfleber Stoddard
 Martha Wilde Straub
 Carole Anne Sullivan
 Mary Ann Tyler
 Susan Valerie Yeager

ELECTIONS TO PHI KAPPA PHI
NATIONAL ALL UNIVERSITY HONOR SOCIETY

John William Anuszewski	John Henry Keck, Jr.
Frederick David Banks, Jr.	Judith Ann McMahon
Frances Smith Baskett	Wilbert John Matz, Jr.
Grace J. Bauer	Mildred Nicholas Miller
Joseph Jordan Brooks	Gail Sidney Pearlman
John Buckler	Linda Lavonne Rake
James Edwin Carroll	Tilford F. Riehl, Jr.
Erma Hill Colyer	Tracy Ann Schulten
Gerhard W. Dargel	Patricia Squires Seitz
Elaine L. Darragh	Geneva Lone Sieveking
Ruby Gordon Ezelle	Patricia A. Snoddy
Sylvelin Joy Felde	Hildegard Sanfleber Stoddard
Karen Garvey	Robert Franklin Storey
Lyle Lansdell George	Martha Wilde Straub
William Royalty Gray	Mary Ann Tyler
Mildred L. Harden	Cheryl Joy Vittitow
Gene Marie Haynes	Mary Laura VonRoenn
Barbara Jean Hicks	Brenda Kay Warren
Herbert Brent Holman	Robert Charles White
Mary Helen Johnson	Carolgene Wise
Jacqueline R. Kanovitz	Susan Valerie Yeager

Charles Loren Young

ELECTIONS TO OMICRON DELTA KAPPA

John William Anuszewski	Joel David Levy
Frederick David Banks, Jr.	Wilbert John Matz, Jr.
Kendall Hockenbury	Charles Ralph Simpson, III
Stanley B. Ignatow	Theodore Allen Torsch

Donald E. Waddell, III

ELECTION TO PHI LAMBDA Upsilon
NATIONAL CHEMISTRY HONOR SOCIETY

Joseph Jordon Brooks	Danny O. Helton
Victor Elbert Hardin	Wilbert John Matz, Jr.

Tilford F. Riehl, Jr.

ELECTIONS TO DELTA PHI ALPHA
NATIONAL HONORARY GERMAN FRATERNITY

Karen Scott Bakus	Margaret Ann Hummel
James Scott Brown	Paul Porter
Sylvelin Joy Felde	David Schulman

Douglas E. Siefert

ELECTIONS TO MORTAR BOARD

Amy Lee Arnold
Carolyn Ann Bishop
Martha Hazel Chute
Sylvelin Joy Felde
Teresa Ann Floore
Karen Garvey
Dona Lynne Giannini
Sharon Lynn Greenlee

Pamela Jean Hascal
Gene Marie Haynes
Patricia Ann Johmann
Lillie Janelle Kirkland
Judith Ann McMahon
Ruth Sharon Marcum
Martha Wilde Straub
Mary Laura VonRoenn

ELECTIONS TO WHO'S WHO AMONG STUDENTS IN AMERICAN UNIVERSITIES AND COLLEGES

John William Anuszewski
Frederick David Banks, Jr.
Albert Joseph Bissmeyer, III
Martha Hazel Chute

Karen Garvey
Kendall Hockenbury
Patricia Ann Johmann
Charles Ralph Simpson, III
Carolgene Wise

ELECTIONS TO PI SIGMA ALPHA NATIONAL HONORARY POLITICAL SCIENCE FRATERNITY

John William Anuszewski
Carletta A. Buckman
Mildred L. Harden
Kendall Hockenbury
Margaret Ann Hummel

Jacqueline R. Kanovitz
Jon E. Kugelman
Sidney Major Morris
David Schulman
Hulda S. Smith
Mary Laura VonRoenn

ELECTIONS TO ALPHA EPSILON DELTA HONORARY PRE-MEDICAL FRATERNITY

Karen Scott Bakus
James Edwin Carroll
Stanley B. Ignatow
Wilbert John Matz, Jr.
Frisso Alfonso Potts

Alan G. Schuhmann
Patricia A. Snoddy
Joseph Eugene Snyder
Theodore Allen Torsch
Marilyn Ann Wright

ENSIGNS UNITED STATES NAVY

Wilbert John Matz, Jr.
Michael A. Santiago

John Christopher Stone
Earl Thomas Taylor, Jr.

ENSIGNS UNITED STATES NAVAL RESERVE

Richard L. Barber, Jr.

Samuel L. Morison

SECOND LIEUTENANT
UNITED STATES MARINE CORPS
John William Anuszewski

SECOND LIEUTENANT
UNITED STATES MARINE CORPS RESERVE
Michael Lee Evans

OUTSTANDING NAVY GRADUATE AWARD (NAVY SWORD)
Wilbert John Matz, Jr.

OUTSTANDING MARINE GRADUATE AWARD (MARINE SWORD)
John William Anuszewski

SECOND LIEUTENANTS
UNITED STATES AIR FORCE RESERVE

Joseph Jordan Brooks
John Chanda
Samuel A. Coleman
Victor Elbert Hardin

Joseph F. Mudd
Nelson Edward Toebbe
Eddie Lee Whitehead
Richard Frederick Williams
Arthur Lee Witten, Jr.

AMERICAN AIR FILTER OUTSTANDING GRADUATE AWARD
Joseph Jordan Brooks

SCHOOL OF MEDICINE

ELECTIONS TO ALPHA OMEGA ALPHA
NATIONAL MEDICAL HONORARY SOCIETY

Ronald David Abramson
Morris Benedict Aron
Mark Stewart Chinowsky
Ronald Martin Kimberlin
Stanley Lowenbraun
Robert G. Martin
Donald Lee McKay, Jr.

Kenneth Jay Newmark
Anthony Ronald Palmer
L. Douglas Perry
Griffith Ernest Quinby, Jr.
Eugene Price Reese, Jr.
John Robert Stroehlein
Walter F. Strybel

DEAN'S AWARD
Walter F. Strybel

OMICRON DELTA KAPPA AWARD FOR OUTSTANDING MAN

John Robert Stroehlein

ELECTIONS TO WHO'S WHO AMONG STUDENTS IN
AMERICAN UNIVERSITIES AND COLLEGES

Ronald Martin Kimberlin
Donald Lee McKay, Jr.

Patricia Meurer Quinby
Walter F. Strybel

THE HENRY ENOS TULEY MEMORIAL PRIZE

John William Murphy

THE DR. PARISH B. CLEVELAND ACHIEVEMENT AWARD

Talmadge Vee Hays
Kenneth Carlos Henderson

THE MOSBY SCHOLARSHIP BOOK AWARD

Stanley Lowenbraun

Robert G. Martin
Walter F. Strybel

THE MERCK MANUAL AWARD

Anthony Ronald Palmer
Patricia Meurer Quinby

THE LANGE MEDICAL PUBLICATIONS AWARD

L. Douglas Perry
Eugene Price Reese, Jr.

THE DR. NORVIN GREEN MEMORIAL PRIZE

William Norman Miller

LOUISVILLE PEDIATRIC SOCIETY AWARD

William Addison Holman

SCHOOL OF LAW

DELTA THETA PHI OUTSTANDING SENIOR AWARDS

Robert Lawrence Baird
Charles Granville Lamb

LAWYER'S TITLE INSURANCE CORPORATION AWARD

Jacqueline R. Kanovitz

PHI ALPHA DELTA OUTSTANDING SENIOR AWARD

Donald M. Heavrin

OMICRON DELTA KAPPA AWARD FOR OUTSTANDING MAN

James Walker Winslow

LOUISVILLE TITLE INSURANCE COMPANY AWARDS

Robert Lawrence Baird

Frank X. Quickert, Jr.

KAPPA BETA PI AWARD FOR OUTSTANDING WOMAN

Jacqueline R. Kanovitz

ELECTIONS TO PHI KAPPA PHI
NATIONAL ALL UNIVERSITY HONOR SOCIETY

Robert Lawrence Baird

Robert Darrell Burns

Thomas Marshall Crawford

Jacqueline R. Kanovitz

Edward Eugene Lanham

James Walker Winslow

ELECTIONS TO WHO'S WHO AMONG STUDENTS IN
AMERICAN UNIVERSITIES AND COLLEGES

Robert Joseph Baughman

Daniel Richard Hagemester

Jacqueline R. Kanovitz

Charles Granville Lamb

WESTERFIELD-BONTE AWARD TO
NATIONAL MOOT COURT REPRESENTATIVE

Donald M. Heavrin

GRADUATE SCHOOL

ELECTIONS TO THE SOCIETY OF THE SIGMA XI

Paul Ross Hayden

Ping-Sim Lim

George Smith Mattingly

Lee H. Pugh

S. L. Varghese

Raymond Leon Woosley, Jr.

OMICRON DELTA KAPPA AWARD FOR OUTSTANDING MAN

Daniel Edward Burke

GUY STEVENSON AWARD FOR EXCELLENCE IN GRADUATE STUDIES

Daniel Edward Burke

ELECTIONS TO PHI KAPPA PHI
NATIONAL ALL UNIVERSITY HONOR SOCIETY

Joan Tucker Brittain
Hattie Page Glenn
Bruce Bannister Graves

Barbara Stevens Heusel
Setlur Ranganna Ramaswamy
Robert H. Wade, II

SCHOOL OF DENTISTRY

ELECTIONS TO OMICRON KAPPA UPSILON
NATIONAL SCHOLASTIC HONOR SOCIETY

Paul Joseph Armstrong, Jr.
Kenneth Allen Krebs

Lindsey Dewey Pankey, Jr.
Herbert Steige

John Anthony Turtzo

INTERNATIONAL COLLEGE OF DENTISTS AWARD

James Anthony Wells

OMICRON DELTA KAPPA AWARD FOR OUTSTANDING MAN

Lindsey Dewey Pankey, Jr.

AMERICAN SOCIETY OF DENTISTRY FOR CHILDREN

CERTIFICATE OF AWARD

M. Douglas Sigman, Jr.

BETA DELTA FRATERNITY AWARDS

Melvin Gordon
Kenneth Allen Krebs

Douglas Henry McCall
Lindsey Dewey Pankey, Jr.
Herbert Steige

AMERICAN ACADEMY OF DENTAL MEDICINE AWARD

James Anthony Wells

THE C. V. MOSBY AWARD

Paul Joseph Armstrong, Jr.	Lindsey Dewey Pankey, Jr.
Kenneth Allen Krebs	M. Douglas Sigman, Jr.
	Herbert Steige

AMERICAN ACADEMY OF ORAL ROENTGENOLOGY AWARD

Paul Joseph Armstrong, Jr.

ELECTIONS TO PHI KAPPA PHI
NATIONAL ALL UNIVERSITY HONOR SOCIETY

Paul Joseph Armstrong, Jr.	Lindsey Dewey Pankey, Jr.
Kenneth Allen Krebs	M. Douglas Sigman, Jr.
	Herbert Steige

AMERICAN ACADEMY OF PERIODONTICS AWARD

Douglas Henry McCall

THE LACTONA AWARD

Kenneth Allen Krebs

ALPHA OMEGA SCHOLARSHIP AWARD

Kenneth Allen Krebs

PHI DELTA FRATERNITY AWARD

Paul Joseph Armstrong, Jr.	Kenneth Allen Krebs
Milton B. Boles	Lindsey Dewey Pankey, Jr.
Clifford Earl Campbell	M. Douglas Sigman, Jr.
William N. Cooke	Herbert Steige
Wood Eugene Currans	John Anthony Turtzo
Warren Ronald Harris	James Anthony Wells

AMERICAN ASSOCIATION OF ENDODONTICS AWARD

David Gene Harter

ELECTIONS TO WHO'S WHO AMONG STUDENTS IN
AMERICAN UNIVERSITIES AND COLLEGES

Paul Joseph Armstrong, Jr.	Kenneth Allen Krebs
	Lindsey Dewey Pankey, Jr.

STUDENT COUNCIL AWARD

Paul Joseph Armstrong, Jr.

KENTUCKY DENTAL HYGIENISTS ASSOCIATION AWARD

Paula Webb Boughton

Iris Faye Lewis

SPEED SCIENTIFIC SCHOOL

LEWIS S. STRENG SCHOLARSHIP AWARD

Daniel Frank Schiefferle

BENNETT M. BRIGMAN AWARD

Harold William Washington, Jr.

THETA TAU AWARD

Roger Alan Compton

THE WILLIAM S. SPEED AWARD

William J. White

SPEED SCHOOL ALUMNI AWARD

William J. White

OMICRON DELTA KAPPA AWARD FOR OUTSTANDING MAN

Kermit Bailey Keeling, Jr.

LOUISVILLE ENGINEERING & SCIENTIFIC SOCIETIES COUNCIL AWARD

Daniel Frank Schiefferle

Harold William Washington, Jr.

ELECTIONS TO SIGMA TAU

Roger Alan Compton

Jerome L. Krumpelman, Jr.

William A. Davis

Charles Joseph Lipschutz

Richard C. Forrester, III

Lawrence Edmond Mowen

Allen Joseph Geswein

Wallace L. Ottersbach

John W. Gognat

Wallace D. Tallent

Kermit Bailey Keeling, Jr.

Leonard Hart Vanzant, II

William J. White

ELECTIONS TO OMICRON DELTA KAPPA

Roger Alan Compton

William J. White

ELECTIONS TO PHI KAPPA PHI
NATIONAL ALL UNIVERSITY HONOR SOCIETY

Charles Frederick Bowlds	Charles Joseph Lipschutz
Dennis Buford Breuner	Lawrence Edmond Mowen
Milton Carl Chamberlain	Wallace L. Ottersbach
Roger Alan Compton	Daniel Frank Schiefferle
Richard C. Forrester, III	Harold William Washington, Jr.
Jerome L. Krumpelman, Jr.	William J. White

ELECTIONS TO WHO'S WHO AMONG STUDENTS IN
AMERICAN UNIVERSITIES AND COLLEGES

Roger Alan Compton	Daniel Frank Schiefferle
Jerome L. Krumpelman, Jr.	Harold William Washington, Jr.
	William J. White

ELECTIONS TO PHI LAMBDA Upsilon

Roger Alan Compton	Charles Harvey Hatfield
Richard C. Forrester, III	Wallace L. Ottersbach
	Daniel Frank Schiefferle

SPEED SCIENTIFIC SCHOOL STUDENT COUNCIL AWARDS

Roger Alan Compton	James Richard Smalley
Danny Lee Deetsch	James D. Stults
Gilbert Edmund Dix	William J. White
Gene Michael Gooch	Arthur Eugene Wickerham

SECOND LIEUTENANTS UNITED STATES AIR FORCE RESERVE

Stuart Michael Hale	David L. Haysley
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KENTUCKY AIR NATIONAL GUARD MERKEL MEMORIAL AWARD

Stuart Michael Hale

ENSIGNS UNITED STATES NAVY

George Charles Rogers, Jr.	Arthur Eugene Wickerham
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UNIVERSITY COLLEGE

ELECTIONS TO WHO'S WHO AMONG STUDENTS IN
AMERICAN UNIVERSITIES AND COLLEGES

David Lee Neideffer	Mary Ann Tyler
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OUTSTANDING SCHOLARSHIP AND SERVICE IN UNIVERSITY COLLEGE

David Lee Neideffer

Mary Ann Tyler

HIGHEST SCHOLARSHIPS IN UNIVERSITY COLLEGE

Elaine L. Darragh
(Highest Senior Woman)
Kenneth Allen Lindsey
(Highest Senior Man)

OUTSTANDING SCHOLARSHIP IN UNIVERSITY COLLEGE

Otis Carter

Patricia Jane Doyle
Milton Lee Fowler

ROBERT W. SEMENOW REAL ESTATE AWARD

Milton Lee Fowler

NATIONAL ASSOCIATION OF ACCOUNTANTS AWARD

Kenneth Allen Lindsey

ELECTIONS TO PHI KAPPA PHI
NATIONAL ALL UNIVERSITY HONOR SOCIETY

Otis Carter
Erma Hill Colyer
Elmer H. Crider, Jr.
Elaine L. Darragh
Alma Joan Daugherty
Patricia Jane Doyle

Ruby Gordon Ezelle
Milton Lee Fowler
Mildred L. Harden
Dorothy C. Herbert
Kenneth Allen Lindsey
Mildred Nicholas Miller
Mary Ann Tyler

ELECTIONS TO KAPPA DELTA PI

Mary Ann Tyler

ELECTIONS TO DELTA PHI ALPHA

Douglas E. Siefert

ELECTIONS TO WOODCOCK SOCIETY

Erma Hill Colyer

Elaine L. Darragh
Glenna Haddix Jones

SCHOOL OF MUSIC

SIXTH ANNUAL SCHOOL OF MUSIC ALUMNI AWARD

Leslie S. Anderson

ELECTIONS TO PHI KAPPA PHI NATIONAL ALL UNIVERSITY HONOR SOCIETY

Leslie S. Anderson

Donna Gayle Hoog

ELECTIONS TO MORTAR BOARD

Donna Gayle Hoog

Constance Karem

PRESSER FOUNDATION SCHOLARSHIP

Barbara Sue Elliott

ZUDIE HARRIS REINECKE AWARD

Leslie S. Anderson

OMICRON DELTA KAPPA AWARD FOR OUTSTANDING MAN

Leslie S. Anderson

RAYMOND A. KENT SCHOOL OF SOCIAL WORK

OMICRON DELTA KAPPA AWARD FOR OUTSTANDING MAN

T. M. Atkinson, Jr.

ELECTIONS TO PHI KAPPA PHI NATIONAL ALL UNIVERSITY HONOR SOCIETY

Lucy Jo Anderson
Elizabeth W. Kuhn

James G. Mahanes
William Ryan
Linos M. Shacallis

ELECTIONS TO WHO'S WHO AMONG STUDENTS IN AMERICAN UNIVERSITIES AND COLLEGES

T. M. Atkinson, Jr.
Jeanne Rae McFarlin

THE CALEB BALLARD RESEARCH AWARD

Jeanne Rae McFarlin

THE KENT SCHOOL ALUMNI AWARD

William Ryan

SCHOOL OF BUSINESS

SCHOOL OF BUSINESS FACULTY VALEDICTORIAN AWARD

Kenneth Stoll Matheis

SCHOOL OF BUSINESS ALUMNI SALUTATORIAN AWARD

Douglas MacArthur Barnett

SCHOOL OF BUSINESS ALUMNI AWARD

Neil D. Lovell

OMICRON DELTA KAPPA AWARD FOR OUTSTANDING MAN

Kenneth Stoll Matheis

STUDENT COUNCIL AWARD FOR OUTSTANDING SENIOR

Kenneth Stoll Matheis

OUTSTANDING SENIOR AWARD IN ACCOUNTING

Richard Allen Monroe

OUTSTANDING SENIOR AWARD IN MANAGEMENT

Kenneth Stoll Matheis

OUTSTANDING SENIOR AWARD IN MARKETING

Joseph C. Horlander

OUTSTANDING SENIOR AWARD IN SECRETARIAL SCIENCE

Ann M. Moon

AMERICAN MARKETING ASSOCIATION — LOUISVILLE CHAPTER —
STUDENT AWARD

Joseph Howard Cohen

ELECTIONS TO PHI KAPPA PHI
NATIONAL ALL UNIVERSITY HONOR SOCIETY

Douglas MacArthur Barnett Patricia Hasselman Hire
Kenneth Stoll Matheis

ELECTIONS TO WHO'S WHO AMONG STUDENTS
IN AMERICAN UNIVERSITIES AND COLLEGES

Kenneth Stoll Matheis Richard Allen Monroe
Ann M. Moon

AIR FORCE TIMES AWARD (A.F.R.O.T.C.)

Kenneth Stoll Matheis

FIFTH DISTRICT OF THE AMERICAN LEGION R.O.T.C. AWARD
(A.F.R.O.T.C.)

David Glen Billings

NAVAL INSTITUTE AWARD (N.R.O.T.C.)

Neil D. Lovell

SECOND LIEUTENANT
UNITED STATES AIR FORCE

Kenneth Stoll Matheis

SECOND LIEUTENANTS
UNITED STATES AIR FORCE RESERVE

David Glen Billings
Joseph M. Emly

DEGREES AND CERTIFICATES 1966-67

BACHELOR OF ARTS

June 11, 1967

Amal Michael Abboud	Faye Davenport Cruz
Mary Cash Anthony	Jennifer Whayne Currens
*John William Anuszewski	Edwin H. Davis, Jr.
Janice Muntan Atherton	Jane Ann Derby
Donna Rae Auter	M. Cecilia de San Juan
Paule Jean Aydelotte	James M. Detherage, II
Joan Ford Baker	Charles Edward Dixon
Richard Bruce Bannon	James Dennis Dixon
Richard L. Barber, Jr.	James Kenneth Dooley
*George R. Barnes	Deborah Sue Dorsey
Joyce Marie Barros	Helen Ariel Edwards
Frances Smith Baskett	Ahlrich Joseph Eilers, III
*Grace J. Bauer	*Phyllis Ann Elbert
Richard S. Baum	Donald Edwin Ellerman
John A. Beckman	Tim Treadwell Ellis
Betty Anne Bemiss	Andrea L. Eshenaur
Charles Barret Birnsteel	Michael Lee Evans
Albert Joseph Bissmeyer, III	Sam W. Ezelle
Stewart Edward Bland	Gaye Hynds Fann
George R. Blevens	Robert Bruce Farrer
Mary Dorothy Bobo	Sylvelin Joy Felde
Ira George Braunstein	Raymond Archilis Fields, Jr.
Sheila M. Briner	*Neil Simon Fleckman
James Benton Brown	James Larry Forrest
James Scott Brown	Joan Ellyn Fox
***John Buckler	Bonnie Lee Franklin
*Carletta A. Buckman	Karen June Frith
Delma Douglas Burhans	Allen Stuart Gabroy
Susan Holman Buttorff	*Karen Garvey
Michele Calhoun	Harry Irvin Geisberg
Michael Garrett Carroll	Angelo Isham George
John Chanda	Dona Lynne Giannini
Martha Hazel Chute	Sharon Slaton Gibson
David Cohen	James Michael Gohmann
Samuel A. Coleman	Sharon Lynn Greenlee
Gary A. Collins	Mildred King Griffin
Janet Ruth Cook	Susan Elaine Griffin
Ronald Franklin Cooke	Ernest Hofeld Groves, Jr.
Shirley Jean Craddock	Alice Jill Haden

*With Honors

***With Highest Honors

BACHELOR OF ARTS (Continued)

Charles David Hartley
 **Gene Marie Haynes
 William Ray Haynes
 J. David Heizer
 Edward Walters Heller, Jr.
 *Dorothy C. Herbert
 Susan Rae Heskamp
 Barbara Jean Hicks
 Dee Ann Hitchcock
 Kendall Hockenbury
 Karl F. Hohmann, Jr.
 *Herbert Brent Holman
 Susanna Juanell Huff
 E. Marie Hughes
 *Margaret Ann Hummel
 *Dotty Jean Isaacs
 Carl G. Izumi
 Gordon William Janaway
 Patricia Ann Johann
 Mary Helen Johnson
 *Jacqueline R. Kanovitz
 Charles David Kaplan
 Helen Lois Kasdan
 Robert M. S. Kastan
 Harry L. King, Jr.
 Virgil Gibney Kinnaird, III
 Murray Jules Klein
 Janet Elise Kolter
 Jon E. Kugelman
 Richard Lynn Lattis
 Richard Morton Levin
 Dennis Michael Loftus
 James Stephen McKinney
 *Judith Ann McMahon
 *Carole Ann Maas
 Richard Gordon Mack
 Elizabeth Stuart MacLean
 Ruth Sharon Marcum
 Susan Lee Marx
 Wilbert John Matz, Jr.
 Louis C. Meisner, Jr.
 David W. Miller
 Maxine A. Miller
 Rebecca Arnold Miller
 William A. Miller
 *Frank W. Montgomery, III
 Samuel L. Morison
 Sidney Major Morris
 Joseph F. Mudd
 *Joseph Thomas Murrow, Jr.

Charles Michael Myers
 Richard N. Myers
 Roanete Tarkow Naamani
 *Mary Carole Naber
 Stephen David Nechtow
 Mary Victoria Norton
 Celestine Marie Oerther
 Wilfred J. O'Neill
 *David A. Orr
 John Lamar Parsons
 *Gail Sidney Pearlman
 Eva M. Pence
 Paul Porter
 Frisso Alfonso Potts
 Claude Randall Prather
 Leslie Lindell Rabbeth
 Robert Walter Raynor
 Marilyn Swann Ridge
 Patricia Lou Roach
 Donald Francis Roney, Jr.
 Joseph Wallach Rosen
 Mark A. Rosen
 Linda Sue Rosenstein
 Stephen David Rosenthal
 Olivia Ann Rowell
 Joel Don Rubenstein
 Carole Stowers Rush
 Clyde Blair Rush
 David Charles Rust
 Nancy Carroll Rust
 Michael A. Santiago
 Donald Grainger Scherer
 Russell J. Schoen
 Charles W. Schroeder, Jr.
 Alan G. Schuhmann
 *David Schulman
 Lana Carol Schumann
 Brenda Sue Seebold
 *Barbara Anne Seekamp
 Jo Ann Huber Seitz
 James Vincent Shuck
 Douglas E. Siefert
 Alan Michael Silbert
 Charles Ralph Simpson, III
 Hulda S. Smith
 Jeffrey Charles Smith
 Kenneth Lynn Smith
 Patricia Ann Smith
 Sandra Sue Smith
 Velta Rose Smith

*With Honors

**With High Honors

BACHELOR OF ARTS (Continued)

Phillip Reid Soper
Ronald Steven Speier
Gerald Paul Stauss
Victoria Lee Stemm
Linda Frances Stevens
John Christopher Stone
***Robert Franklin Storey
Christopher C. Stout
*Martha Wilde Straub
Carole Anne Sullivan
Marie Danforth Talbott
Melvin Talbott
Betty Jean Stanfield Taylor
Earl Thomas Taylor, Jr.
Carolyn Dodd Thome
Nelson Edward Toebbe

Reginald Porter Trubey, Jr.
Mary Ann Tyler
Richard Anthony Underwood
Nancy Ann Vittitoe
*Cheryl Joy Vittitow
Mary Laura VonRoenn
Donald E. Waddell, III
Carol Wall
Jon R. Wallace
*Brenda Kay Warren
Robert Alan Weil
Thomas Lawrence Wells
Frank R. Whitman, Jr.
Richard Frederick Williams
*Susan Valerie Yeager
*Charles Loren Young

January 28, 1967

James Cletus Anderson
Angelo Barone
James Louis Boebinger
Ruth Ford Bowman
Garnett Stephen Clark
Martha Ann James Clark
John R. Cowherd
*Gerhard W. Dargel
Edwin J. David, Jr.
Daniel R. Durrett
David Alvin Eakin
Frances Dorothy Effel
Gloria Jean Erbele
Margaret Lewis Fleming
James Delbert Gardner
Donald Louis Glass
Herbert Ray Gousha
James Arthur Grider
Douglas Harlan Hallman
*Mildred L. Harden
Christine Jo Harle
Beverly Kay Hatfield
William R. Horine
E. Patricia Hottell
William Thomas Huffman
David J. Jefferson
*Glenna Haddix Jones
Karol N. Klinger

Marc Alan Kranz
Russell Eugene Kreft
*Karen Mina Linker
Eugene Raymond Lynch, Jr.
Martha Mitchell Lyons
Daniel Cleveland McCowan
Susan J. McGlothlin
Norman Elwood McNally
Nancy Katheryne Martin
John Robert Mayer
James Hardin Melloan, Jr.
Paul Alan Merkel
Thomas E. Mineard
George W. Nell
Laura Potash
Eugene A. Pulice
*Bonnie Burk Roemer
Margaret McFarland Ruch
*Jane Ann Rueff
*Tracy Ann Schulten
Patricia Squires Seitz
Linda Ann Sorenson
Walter Stepien, Jr.
Flynn Joseph Stubblefield
Cheryl Ryan Teaford
Robert E. Wilson
*Carolgene Wise
Mary Hardin Morris Woodward

Marypauline Louise Zelanis

*With Honors

***With Highest Honors

BACHELOR OF ARTS (Continued)

August 20, 1966

James Albert	Verner Stephen Keith
Dorothy Louise Anderson	Vivian H. Kring
William Thomas Applegate	Ralph McGuire, Jr.
John Charles Ballard	Claire Ann Maier
Cheryl Ann Barteldes	Charles Worthington Mathews, III
Susannah Porter Bibb	Charles David Medley
Carolyn Ann Bishop	Patricia Ann Mettling
John A. R. Bishop, Jr.	Cheryl Virginia Moore
Robert Edmund Bohn, Jr.	Emily Caroline Newberry
Charles Richard Chandler	Thomas Michael Park
James Gold Courshon	Elizabeth Lee Pring
Joseph Adam Danz	Ben M. Rose, Jr.
**Elaine L. Darragh	Stanley A. Searcy
Gladys P. Dodson	David Speed Semonin
Judith Ann Dukes	Edward R. Smith
Beverly Kay Eastes	Robert Spragens, Jr.
Lyle Lansdell George	*Hildegard Sanfleber Stoddard
Stephen Lawrence Goodman	Joel Sukonik
Mary Ann Y. Griffith	Philip Justin Tamplin, Jr.
Junetta Harshaw	Ruth Marian Tobaben
Frances Ruth Hedges	Janet Baird Tyler
Brenda Young Holloway	Richard Michael Waldman
Margaret Scott Hoover	*Elaine Power Whelan
Thelma Dean Jones	Thomas Roger White
	*Nancy Meyer Wolf

BACHELOR OF SCIENCE

June 11, 1967

Amy Lee Arnold	Ruby Gordon Ezelle
*Stefanie Spikell Auslander	Teresa Ann Floore
Karen Scott Bakus	Sandra Ellice Fullington
Jerry J. Bergdoll	Regina Marie Furlong
Patricia A. Boland	Judith Anne Gay
Kenneth Robinson Bowers, Jr.	Carol Schmitt Gering
Susan M. Brenner	Jean Goldstein
***Joseph Jordan Brooks	Carole Beckner Goode
William P. Carlin	**William Royalty Gray
Linda Louise Chuppe	C. Terry Gregory
Joyce Ann Clayton	Marilyn Gayle Griffis
Andrea Jean Combs	Gary Arthur Guertin
Sherralyn Sue Cox	Bertram Grant Hahn
Helen Carman Crafton	Ronald Barry Hall
William T. Cunningham, Sr.	Victor Elbert Hardin
Susan Preston Dance	Pamela Jean Hascal
Patricia Jane Doyle	Craig Metcalf Haverfield
Sherry Dee Stinson Eastes	Beth Anne Horton

*With Honors

**With High Honors

***With Highest Honors

BACHELOR OF SCIENCE (Continued)

Stanley B. Ignatow	James Edward Reising
Susan Lee Jewett	Joseph Edward Reuther
*John Henry Keck, Jr.	Virginia Sue Robbins
Charles Martin Kinyon	Norma T. Roberts
Lillie Janelle Kirkland	Anita Frances Roby
Mary Sue Klapheke	Susan Rose
Richard W. LaHue	Carol Lyn Sapp
Michael Robert Lawrence	Timothy L. Schweri
Ann Gregg Lucore	*Betsy Hays Settles
Charlotte Johnson Luney	Mildred Rice Sherman
Richard Lee McCamish	Barbara Toni Simoncelli
Bennie Stephanie Marks	Diana M. Steilberg
Lawrence Benjamin Miller	Margaret E. Stockler
Mary Teresa Miller	Theodore Allen Torsch
*Mildred Nicholas Miller	Eddie Lee Whitehead
Jane Eugenia Monroe	Roberta Matthew Wiedeman
Margaret L. Morris	Arthur Lee Witten, Jr.
*Patricia L. Murphy	Marilyn Ann Wright
Susan Norfleet	Jean Culbertson Young
Francis Bernard Ray, Jr.	Shirley Speier Yussman

Charles J. Zehnder

January 28, 1967

Mary Frances Allen	Robert E. Denk
Frederick David Banks, Jr.	Thomas Joseph Giardina, II
Numa Augustine Boudreaux, III	William L. Hornback, III
Gordon S. Brown	Helen Caroline Howard
Mary Evelyn Bryant	Gwenn Buschemeyer Knight
Sondra Rae Bynum	Joel David Levy
James Dennis Capper	Mary Meade Myers
James O. Cathers	Susan Catherine Myers
Malcolm Mason Chamberlain	Judy Applegate Newman
Kathryn Lee Clay	Sandra Lee Reynolds
William Watson Dalrymple, Jr.	*Tilford F. Riehl, Jr.
Linda Whitlow Davis	*Geneva Lone Sieveking
Jewell Virginia Decker	Mary Lee Vaughn

August 20, 1966

James H. Bemiss	Davalyn Diane Nelson
Bernard Ray Bunch	*Linda Lavonne Rake
Gloria Rafferty Carrier	Sharon Ann Schermer
James Edwin Carroll	Harvey Charles Schwartz
*Erma Hill Colyer	Helen Duke Siegrist
Donald L. Darnell	Robb LeRoy Smith
Mary Jane Franklin	Patricia A. Snoddy
Danny O. Helton	Joseph Eugene Snyder
Allan Wade Houston	Donald S. Teiser
James A. Koshewa	Carmen Faye Underwood

*Robert Charles White

*With Honors

ASSOCIATE IN ARTS

June 11, 1967

Nancy Lou Arnold
Clare F. Drummond
Carolyn Faye Fielder
Deborah Eileen Gunn
Marilyn Paletti Lose
Nancy Elaine McMillan

John Ray Pitcock
Stanton H. Roessler
Babette Roodman
Margaret W. Stevens
Walter L. Tucker
Beverly Taylor Young

January 28, 1967

Paulette Bissmeyer

Margie L. Schaffer

August 20, 1966

Vance G. Apple
Samuel William Bard
Elaine Sue Bowers

Carol Kolmerten McAfee
Donna T. Morton
Jeanne Marie Schipper

DOCTOR OF MEDICINE

June 11, 1967

Ronald David Abramson
Richard David Allen
Michael Arbitman
Morris Benedict Aron
Richard I. Barr
Dennis Barry Bealick
Sanford Lawrence Behrens
Henry Michael Bernstein
Donald Everett Blair
Lawrence Harold Boram
Shelby Bunin
John Brennan Cassidy
Mark Stewart Chinowsky
Richard Andrew Compton
Richard R. Cunningham
Gilroy Lane Daley
Franklin Samuel Danziger
Roger Alan Davis
Dorthea Maria Deane
William Montgomery Deane
Ronald Hood Deering
Robert Carl Doekel, Jr.
Victor Forest Duvall
Michael Jerald Einbund
Martha Jane Wagner Esham
Richard Henry Esham
David Seymour Ettinger
Donald Lee Evans
Sandor Feldman
Arnold Steven Friedman
Vernon Ray Fuson
David Goldblatt

Ronald Kenneth Grossman
John Joseph Guarnaschelli
David Earl Guth
James Eugene Haughn
Talmadge Vee Hays
James Eber Henderson
Kenneth Carlos Henderson
William Addison Holman
Stephen Tyler Jasper
James O. Johnson
Bernard A. Katz
Ronald Martin Kimberlin
Laurence N. Lederman
Richard David Longshore
**Stanley Lowenbraun
Donald Lee McKay, Jr.
*Robert G. Martin
William Norman Miller
Carroll L. Moody
John William Murphy
Kenneth Jay Newmark
Robert Louis Nold, Sr.
John David O'Brien
*Anthony Ronald Palmer
Howard B. Perer
*L. Douglas Perry
Charles Thomas Pezzarossi
Carl Erwin Pfanstiel, Jr.
William Powers
Ann Carolyn Price
Griffith Ernest Quinby, Jr.
Patricia Meurer Quinby

*With Honors

**With High Honors

DOCTOR OF MEDICINE (Continued)

James Richard Ramey, III
*Eugene Price Reese, Jr.
Robert Earl Robertson
J. Russell Ross
Jeffrey Holmes Rudell
Joseph Charles Sapala
Arthur Lewis Schloss
James Matthew Schwab
Robert Edwin Solinger
Lynn Minter Stanton

John Gordon Stober, Sr.
Murray Robert Strauss
**John Robert Stroehlein
Walter F. Strybel
Joseph Lane Thompson
Louis Herman Tiger
Joseph Madison Vance, III
William Franklin Ware
Robert Marshall Weiss
David White

CERTIFICATE IN MEDICAL TECHNOLOGY

June 11, 1967

Alice Lora Blackmar Bowlin
Pamela Jean Hascal
James Edward Haun

Jane Eugenia Monroe
Eleanor Louise Shein
Diana M. Steilberg
Marilyn Ann Wright

September 9, 1966

Mary Frances Allen
Mary Evelyn Bryant

Kathryn Lee Clay
Paul John Shrock

JURIS DOCTOR

June 11, 1967

Michael Hugh Applebaum
Robert Lawrence Baird
Albert Ronald Barret
Robert Joseph Baughman
John Marshall Bensinger, Jr.
Donald Karl Blair
Thomas C. Brite
Kenneth Lee Burhans
Robert Darrell Burns
Robert L. Catlett, Jr.
Rocco James Celebrezze
James L. Coorsen
George Lucian Drury, II
Miles Hurst Franklin
Gary Louis Gardner
Joseph Julius Golden
Gerald George Grattan
Daniel Richard Hagemeister
Donald M. Heavrin
Robert William Hensley
Billy G. Hopkins
Gayle Glenn Huff
Ernest Augustus Jasmin
Foster V. Jones, Jr.
#Jacqueline R. Kanovitz

Basil Demetrios Ktsanes
Charles Granville Lamb
Stephen Alan Linker
Robert G. Lohman, Jr.
Gerald F. McDaniel
Michael Ray McMahon
Galen A. Martin
Eugene Lyter Mosley
John R. Mueller
B. Carlton Neat, III
Joseph Collins Oldham
Carl Andrew Pallo
Richard Charles Porter, Jr.
Frank X. Quickert, Jr.
Donald I. Renau
Larry J. Schad
Doris Frances Schmidt
Richard H. Schulten
George Raymond Simpson, Jr.
Thomas Floyd Smith, V
Richard Lawrence Taylor
Thomas Pickett Taylor, III
Norman Lee Wagner
Robert C. Wessel
Frank Yates, Jr.

*With Honors

**With High Honors

#Magna Cum Laude

JURIS DOCTOR (Continued)

January 21, 1967

Francis W. Coryell, II
Joseph Ferguson
Larry Bruce Franklin
Charles Donald Fulks
John Barry Hagan
Edward Eugene Lanham
Savas George Mallos

Dennis Michael O'Connor
Daniel Stanley Ortiz
Claude W. Reed
Joseph Leonard Rosenberg
Russell C. Scott
Joseph Louis White
James Walker Winslow

August 20, 1966

Thomas Marshall Crawford

BACHELOR OF SCIENCE IN LAW

June 11, 1967

Edwin Sharp Hopson

Thomas Floyd Smith, V
James M. Warner

January 21, 1967

Jerry Eugene Carlisle

Terence L. Moore

August 20, 1966

Don H. Major

DOCTOR OF PHILOSOPHY

June 11, 1967

James Thomas Badgett
Andranik Bagdasarian
Robert Bornstein
Daniel Edward Burke
Lois S. Cronholm
Ronald J. Doyle
Charles F. M. Gettys
Bruce Bannister Graves

Phillip Edward Greeson
Walter Kelly Mathews
George Smith Mattingly
Thomas George Muldoon
Frederick Stanley Przystal
Setlur Ranganna Ramaswamy
Alan A. Schwartz
Suresh Balkrishana Shukla

Raymond Leon Woosley, Jr.

CERTIFICATE IN ADVANCED STUDIES IN EDUCATION

June 11, 1967

Charles Francis Herrick

Mary Frances Gatton Murphy
Lois L. Watts

January 28, 1967

Hattie Page Glenn

Jane M. Sanders

MASTER OF ARTS

June 11, 1967

Mercedes Perrier Ballou
Nancy Bruce Comstock
James Jefferson Cooksey
Thomas F. Cravens
Lois M. Cundiff
David Y. Drummond
Judith Gayle Einbund
Oneita Leaver Getman
Barbara Stevens Heusel
Richard R. LeMaster

Everett V. McKay, Jr.
Jayne Marcum Schweizer
Lillian Gordon Shein
Edward Miller Skinner, Jr.
Shelley Rudd Sutton
Larry David Tyler
Ronald Matthew Walford
Sara Lewis Young
Lavinia Lan-ying Yu
Wolf Albrecht Zingraff

January 28, 1967

Charles F. Breslin
Mellie Ray Burd
Mary Jean Slaughter Ellison
Kay Kaufman

Everett Howard Long, Jr.
Michael James Miller
Earl Calvin Mullins, Sr.
John Smith Shober, III
Valerie Wasson

August 20, 1966

Sabri Akural
William Robert Allen
Sara Lee Bein
Joan Tucker Brittain
John William Craddock
George R. Engle
Phillip Jerome Hart
Anita Lane Hill

Mary Victoria MacLean
Thomas Patrick McPaul
Darrell Hatfield Nicholson
Ayako Iizuka Phillips
Goldie C. Ramsey
Lawrence Paul Rapp
Deborah Dick Snyder
Robert H. Wade, II
James Tandy Wills

MASTER OF SCIENCE

June 11, 1967

Howard L. Berke
Shirley Blankenbaker
Beverly Foster Dunst
Ping-Sim Lim

Leslie Douglas Perry
Walter Lee Redmon
S. L. Varghese
Melvin William Watson
David White

January 28, 1967

George Emmanuel Blanford, Jr. David N. Johnson
Willa Rose Mullins

August 20, 1966

John F. Kielkopf, Jr.

MASTER OF EDUCATION

June 11, 1967

Lillian Goldner Blackwell
Joan Gray Capps
Jewell A. Clark
Harold Jewell Conger
Carolyn Begley Daley

Rebecca Ann Edwards
Sarah Louise Helwig
Daniel Thomas Roberts, Jr.
LaVange Burgess Roman
Virginia Mildred Smith

January 28, 1967

Agnes Purdy Baker
DeVon K. Cunningham
John S. Evans, Jr.
Leslie Hogg, Jr.

Lula Mae Owens
Carolyn Lee Schmidt
Byron Welch Shipley
Ronald Lee Smith
Peggy Jo Stoner

August 20, 1966

Elizabeth Hawkins Baxter
Blanche E. Belviy
Harold H. Buckles
Jane Wright Curtis
Mary Ann Wacker Freer
Martha Trunnell Kelley

Patricia Yarbrough Nelson
Carrie M. Perkins Parks
Margaret Stodghill Shouse
Christine L. Southers
James M. Taylor, Jr.
Margaret W. Wright

MASTER OF SCIENCE IN CHEMICAL ENGINEERING

June 11, 1967

Donald Keith Burchett

Jasbir Singh Kumar
Richard C. Torstrick

September 17, 1966

Henry L. Greenebaum

John McClellan Meredith
Carl W. Yost

MASTER OF SCIENCE IN CIVIL ENGINEERING

December 10, 1966

James Edgar Hoskins, Jr.

MASTER OF SCIENCE IN ELECTRICAL ENGINEERING

June 11, 1967

Paul Ross Hayden

Lee H. Pugh

March 18, 1967

Ramen Basu

September 17, 1966

Jyotirmoy Dev

MASTER OF CHEMICAL ENGINEERING

June 11, 1967

Earl R. Zimlich

MASTER OF MECHANICAL ENGINEERING

March 18, 1967

Victor T. Nicolas, Jr.

MASTER OF MUSIC

June 11, 1967

Robert Mitchell Fischer
William Roland Herzel

Harold Eugene Soulsby
Carol Wynne Turpen

MASTER OF MUSIC (Continued)

August 20, 1966

Joyce Rogers Cornell
Otto Gerdt Feddern
Mona Ruth Hyden

Eugene Isabelle
Lyndel Ellen Lyons
Richard E. Nunemaker

MASTER OF MUSIC EDUCATION

August 20, 1966

Nell Thomas Dieterle

MASTER OF BUSINESS ADMINISTRATION

June 11, 1967

Robert W. Adams
Paul L. Bruhn
Clifford A. Diebold

Garrett Bowman Hunter
Joe W. Webb
Bruce D. Woodward
Samuel J. Woolley

January 28, 1967

Charles Aubrey Brown, Jr.
Leon Rogers Gleaves, III

John Lindsey Smart
David V. Zimmerman

DOCTOR OF DENTAL MEDICINE

June 11, 1967

Arthur Alan Akridge
Paul Joseph Armstrong, Jr.
Milton B. Boles
Steven Meyer Bryant
Paul E. Buck
Roderick William Butlin
Clifford Earl Campbell
George Demetrius Nour Coletti
William N. Cooke
Wood Eugene Currens
Robert Chester Davis
H. Gordon DePoyster
Leonard C. Drasin
David Kent Giovagnoli
William C. Gist, Jr.
Melvin Gordon
Richard Hamblin Haines
Charles Anderson Hall
Harvey David Hallmon
Warren Ronald Harris
David Gene Harter
Joseph Rene Havill
Manuel Higer

Orlando Delorme Hudson
John Robert Huff
Harold Buff Huffstetler
Lawrence R. Imber
William Francis Klement
Wayne A. Kraus
Kenneth Allen Krebs
Douglas Henry McCall
John W. McDowall, III
John B. Mattingly
Cecil Eugene Newman
Lindsey Dewey Pankey, Jr.
John W. Pitner
Gilbert Adrian Principe
Barry Chaplin Reynolds
Alexander Charles Sabo
M. Douglas Sigman, Jr.
Herbert Steige
Jerry W. Stevens, Jr.
John Anthony Turtzo
Lawrence L. Vornholt, Jr.
Wade Thurman Ward
William Bernard Weaver, III

James Anthony Wells

CERTIFICATE IN DENTAL HYGIENE

June 11, 1967

Sharyn Rae Barbica
Grace Deanne Barnett
Paula Webb Boughton
Helen C. Crafton
Karen Lynn Disbro
Brenda Clair Freeland
Dana Ray Greathouse
Janet Leigh Kaelin
Julia A. Kasuba

Lillie Janelle Kirkland
Iris Faye Lewis
Patricia Lynn Phillips
Lynne Mary Reinersman
Loxie Bowers Rowe
Mary Joan Schafer
Laura Camille Selden
Donna Louise Spicher
Anita Carol Wilson

Terry Caryl Yoffe

BACHELOR OF CHEMICAL ENGINEERING

June 11, 1967

Benjamin Franklin Breeding
*Roger Alan Compton
Lewis Edward Crenshaw
Clifford Elmo Culver, Jr.
Jose Moreno Fhima
John W. Gognat
Charles Harvey Hatfield
Paul Windford Jones, Jr.

Joseph M. Kersting
Gary W. Kingry
*Wallace L. Ottersbach
P. Ralph Rice, Jr.
**Daniel Frank Schiefferle
Errol A. Schreiber
James Richard Smalley
*Harold William Washington, Jr.

Robert Lawrence Wolf

March 18, 1967

Leonard H. Hartmann

Robert Lee Rapp
Norbert William Riegling

December 10, 1966

Robert Lester Torstrick

September 17, 1966

Gerald Francis Coffey

*Richard C. Forrester, III

BACHELOR OF CIVIL ENGINEERING

June 11, 1967

William A. Davis
Allen Joseph Geswein

Gene Michael Gooch
Stuart Michael Hale

September 17, 1966

Richard Clinton Chilton
Jere Ruffin Kiesel

Shiv Dev Singh
Peyton Tabb Talbott, Jr.

*With Honors
**With High Honors

BACHELOR OF ELECTRICAL ENGINEERING

June 11, 1967

James Carlos Benedetti
*Charles Frederick Bowlds
David John Bowles
Dennis Buford Breuner
Milton Carl Chamberlain
Gilbert Edmund Dix
David L. Haysley
Ronald Chester Kittle

*Jerome L. Krumpelman, Jr.
*Charles Joseph Lipschutz
George Charles Rogers, Jr.
James D. Stults
Kenneth Gordon Thompson
Leonard Hart Vanzant, II
Arthur Eugene Wickerham
Charles A. Wirth

September 17, 1966

Kenneth Lee Baurle

**Lawrence Edmond Mowen

BACHELOR OF MECHANICAL ENGINEERING

June 11, 1967

Sherman V. Able, Jr.
Peter Joseph Bissig
David Anthony Brockman
Danny Lee Deetsch
Edward Allen Dusch
Richard Norman Eder
Michael Joseph Foushee
Fred Thomas Fulks
Clifford David Goss
Richard P. Grollo
Philip N. Hambrick

James Logan Hardman
Lawrence B. Hurst, Jr.
Homer Randolph Hurt
Lawrence J. Huttzell
Kermit Bailey Keeling, Jr.
John Blanton Lewis, II
Thomas Ames Lindstedt
John Richard McKinley
Don Selby Nelson
Paul Samuel Schmitt
Wallace D. Tallent

March 18, 1967

Albert Leonard Hardy, Jr.

Steven Howard Scherffius

September 17, 1966

Phillip Edward Neidhardt

George Warren Scobee
Albert Rae Taylor, Jr.

CERTIFICATE IN ACCOUNTING

June 11, 1967

Robert M. Albers
Chester S. Martin

John A. Potter
Paul L. Spencer

January 21, 1967

Dwayne Robert Bunn

Sylvester L. Rutledge, Jr.

August 20, 1966

Arthur Lee Goreham

James B. Murphy

*With Honors

**With High Honors

CERTIFICATE IN ADVERTISING

June 11, 1967

David L. Moll

CERTIFICATE IN BUSINESS AND COMMERCE

June 11, 1967

Robert Frank Chambers

David M. DeMuth

Paul F. Meffert

January 21, 1967

Donald J. Black

Charles Edward Scott, Jr.

Charles A. Smith

August 20, 1966

Paul Martin Marquess

Charles E. Martin, Jr.

CERTIFICATE IN CHEMISTRY

January 21, 1967

Edward Joseph Fleischer

CERTIFICATE IN PHYSICS

August 20, 1966

Jerry Nall Elder

CERTIFICATE IN PRODUCTION MANAGEMENT

January 21, 1967

John Alexander Otte

CERTIFICATE IN REAL ESTATE

June 11, 1967

Carolyn Lee Kinker

CERTIFICATE IN TRANSPORTATION

June 11, 1967

George W. Gabhart

Robert H. Kessler

William George Schneider

BACHELOR OF MUSIC

June 11, 1967

John Marshall Carpenter
Donna Ann Fluhr

Constance Karem
Robert S. Lam
Evelyn Dawes Thoma

BACHELOR OF MUSIC EDUCATION

June 11, 1967

Nancy Berry Blakemore
Barbara Sue Elliott
Nancy Deats Harris

*Donna Gayle Hoog
David Ray Wallace
Iris Carter Watkins

January 28, 1967

*Leslie S. Anderson

Thomas Everett Hall, Jr.

~~RECEIVED~~

August 20, 1966

Brooke Hicks

Glenda Rhea Wolfe

MASTER OF SCIENCE IN SOCIAL WORK

June 11, 1967

Melissa Rose Allen
Thomas E. Amyette
Lucy Jo Anderson
James Merrill Armstrong
T. M. Atkinson, Jr.
Barbara Jean Baker
Doris N. Brown
Daniel W. Busch
John Thomas Byrd, III
Charles Anthony Clark
Charles William Dean
Drusilla Rawlings Ellison
Alan M. Garboos
Sylvia Bernstein Gentry
Marion Levain Going
Jesse Lee Grant, Jr.
Elizabeth Lois Gunn
Kathy Diane Hamm
Donald Gene Harvey
William Eugene Heck
Josephine L. Hill
Sherry Bingham Inabinet
Elizabeth W. Kuhn
Ozella Long
Jeanne Rae McFarlin

James G. Mahanes
Rebecca Martin
Linda Joyce Miller
Thomas Earl Mudd
David Edward Musacchio
Catherine Norris
John Richard O'Nan
Roberta Hickey Pfanstiel
George William Ransdell
Paul Andrew Rapo
Arvil Carl Reeb, Jr.
Robert L. Roark, Jr.
Joseph Gordon Rous
William Ryan
John A. Schleper
Virginia Belle Simmons
Charles H. Stewart, Jr.
Jerry C. Thagard
Maria A. Thurmond
Richard James Walsh
Patricia Marie Watson
Nancy Lee Welch
David Thomas Whealdon
Hunter Preston Widener
Edward C. Wunsch

Ruth V. Zelle

*With Honors

BACHELOR OF SCIENCE IN COMMERCE

June 11, 1967

*Douglas MacArthur Barnett
Cynthia Belangia
Robert Clinton Berry, Jr.
David Glen Billings
†Carl Robert Binkley
†Charles Keith Braun
Donald R. Burns, Jr.
†Robert Allen Cables
Joseph Howard Cohen
†William Lester Conley
David Mason Connor
†Richard K. Curran
Michael James Dennis
†Glenn Arthur Deuser
†Denny Hays Devine
James Alan Diemer
Joseph M. Emly
Charles H. Eury, Jr.
†William Joseph Frank
Philip Brent Garmon
†Thomas K. Graf
†William Dale Hamilton
†James L. Head
Joseph Michael Hennessey
†Juliet D. Heun
†James F. Hicks
Patrick Joseph Higgins
Patricia Hasselman Hire
Joseph C. Horlander
†James Thomas Horn
†Charles Joseph Hughes
Stephen Axel Ishmael
†Gerald F. Kimbel
†Charles Homer King, II
Carolyn Lee Kinker
†David Kirkpatrick
Richard Lee Klemens
John Phillips Knight, Jr.

†Donald Paul Lester
†*Kenneth Allen Lindsey
†Anthony Stephen Lombardo
Neil D. Lovell
†John Hyatt McBride
†William Thomas McIntyre, Jr.
Dwight M. McMakin, Jr.
†Ronald Watson Martin
*Kenneth Stoll Matheis
Andrew Allen Miller
Christina V. Miller
Richard Allen Monroe
Ann M. Moon
Patrick E. Morgan
†Charles C. Morris
James Marlin Moser
†John Henry O'Brien
†Paul H. Oehler
George Edwin Owen, Jr.
John A. G. Paddock
†Charles E. Pulliam
†John Paul Ritchey
†Gerald Lloyd Roadcap
†Elaine Schiff
Jerry Hanover Schwartz
Alexis Carol Mashuta Sellins
†J. Warren Southall
Jeral Wayne Taylor
†Billy Reid Thomas
†Wesley G. Thomas
†Charles N. Timperman
†John P. Vance
†Harold B. Wagner, II
†Charles Joseph Whitworth
Carl Paul Williams, Jr.
†Francis J. Wimsatt
William O. Windchy
Andrew Myrick Winkler

†Arthur William Wright

January 28, 1967

Gerald Donald Barnett
William Ernest Beauchamp
Paul Phillip Borden
†Esther Firestone Brown
Theodore Alan Bunta
†Jerry Sanders Curry
†Alma Joan Daugherty
Harry B. Diamond
†Robert G. Essig
†Harry Thomas Foster, Jr.

†Jerry Norman Gambill
†Edward Dennis Gehrke
†William J. Glover
†Daniel Joseph Goss, Jr.
James E. Grissom
Carl Edward Hall
†Donald Lee Hall
John Joseph Hartley
†John David Heiss
David Lee Horlander

*With Honors

†Completed requirements for this degree through University College

BACHELOR OF SCIENCE IN COMMERCE (Continued)

†Jerome P. Hutti
 †John Lawrence Kjera
 Charles Patrick McDowell
 †John Allen McGaughey
 †Harold J. McLaughlin
 †Ronald A. McLeod
 †Francis J. Meiners
 †David Lee Neideffer
 †Albert William Pennington
 †Walter Herbert Robbins, Jr.

Michael E. Rosenberg
 Gerald Lee Schultz
 †Earl Bruce Sermonis
 †Windle Lee Shelton
 †Arthur Morton Shryock
 †Kenneth M. Stevenson
 †Robert A. Volk
 Jeffrey Allen Weis
 Winfield Roger Woolsey
 Kenneth L. G. Young

August 20, 1966

Linda Bonnell Beard
 †Donald Clay Browning
 †*Otis Carter
 Terry Lee Coates
 †James W. Conway
 †Elmer H. Crider, Jr.
 John Christopher Farra
 †*Milton Lee Fowler
 Wesley G. Gatlin, Jr.
 †Robert B. Haag
 James M. Hannah
 †Thomas W. Henninger
 †Edith Abigail Hoertz
 Katherine Ann Jones
 †Robert M. Jones
 Charles Bruce Kleinstauber

†James B. Murphy
 †David Lotton Oldham
 †Robert Hampton Porter
 Bruce R. Rosenkrans
 †Roscoe Bartlett Shain, Jr.
 Gerald Marshall Sparks
 Perry Speevack
 †Larry Suzan
 †Kenneth M. Taylor
 †Richard H. Taylor
 †Terrence L. Thomas
 †James M. Tyler
 Charles Edward Wardle, Jr.
 Jerry Dwight Warren
 †Robert W. Wong
 †Harrington Terry Zimmerman

CERTIFICATE IN POLICE SCIENCE AND ADMINISTRATION

June 11, 1967

John C. Barnold, Jr.
 John R. Bell
 Warren L. Bender
 Harry P. Black
 Robert L. Bunn
 William F. Burnett
 Ernest P. Capell
 Edward W. Clouse
 Ralph K. Collier
 Robert E. Davis
 James R. East
 James A. Erwin, Jr.
 Howard J. Espelage
 Joseph A. Faircloth, Jr.
 Leslie C. Font, Jr.
 James L. Ford, Jr.
 Roger Earl Frankey
 Marvin B. Gonce

William L. Griffin
 Carroll F. Hardin
 Maynor F. Harrell
 Stewart B. Hartley
 Thomas F. Hastings
 Otis R. Hillyer
 Billy J. Jackson
 Richard P. Jackson
 Don Jose Johnson
 David J. Kelly
 Anthony L. Kenney
 William S. Lacefield
 Lee J. Lance
 Richard H. Lester
 Clyde C. Long
 Edward W. Love
 Herbert M. McCoy
 Marvin F. Mann, Jr.

*With Honors

†Completed requirements for this degree through University College

CERTIFICATE IN POLICE SCIENCE AND ADMINISTRATION (Continued)

Earl E. Miley
James I. Minix
Paul J. Nagy, Jr.
James A. Naylon
J. C. Needham
Larry F. Ogle
James E. Parker
David L. Pennington
Walter R. Philbin
Thomas M. Power
George Redish
Cecil F. Rush

Donald L. Salyers
Mel Schnoebelen
J. Robert Shattles
Walter N. Shoup
Norvin J. Stafford
Robert W. Steele
DeVoe A. Stoner
Robert Strange
George T. Thodos
Hilarius F. Vincke
George W. Wellham
Theodore R. Zanders

November 18, 1966

Bob R. Adams
Robert G. Anderson
Royal C. Andrews
James M. Black
Albert C. Brockhurst
Martin J. Brown, Jr.
David W. Davis
Richard L. Dotson
Clarence W. Dupnik
Worthy E. Farr
Robert W. Finn
Joseph A. Flynn
Thomas J. Galvin
Donald D. Hall
Lyle B. Huitt

Frank E. Hulock, Jr.
Charles A. Kirkpatrick
Henry J. Kmiecick
Saunders I. Kohan
Stanley B. Kramer
James H. Niedermeier
Jack H. Pendergrass
John T. Pierson
Frank B. Reynolds
Phil R. Stiver
Raymond J. Strattan
Harold Watson
George J. Weber
Wayne E. Wright
Jack H. Wuthrich

June 10, 1966

John M. Bailey
Robert F. Bamat
William J. Blaemire
Charles E. Braden
Richard P. Burke
James L. Culleton
James D. DeBerry
J. H. Dickson
John J. Dunlevy
Edwin J. Edmonds
Jerrold S. Egner
James A. Fedorko
Raymond E. Flood
Lee Bert Hawkins
Martin G. Hornek

Eugene C. Kiefer
Yao Hua Kung
Harry M. Lockhard
Roy E. Ragland
Charles C. Rowland
Larry M. Sarver
James H. Stanley
Herman S. Stofle
Stanton E. Stone
Donald F. Torn
Robert R. Tyson
Conrad D. Wade
Allen E. Wagner
Joseph F. Wellman
Roy G. Winebrenner

JEFFERSON SCHOOL OF LAW — UNIVERSITY OF LOUISVILLE
MERGER DIPLOMAS

June 11, 1967

James William Brown

January 21, 1967

James Taylor Duke
William Frederic Edinger

Joe Jack Parsons
Carson O. Porter

UNIVERSITY OF LOUISVILLE

SCHOOL OF MUSIC

Preparatory Department

presents

Pupils of BOBBYE OSSMAN in Recital

Davison Recital Hall
June 12, 1967
7:30 P. M.

PROGRAM

Modern Dragon Dittenhaver

Mark Ratterman

A Little Joke Kabalevsky

Leslie Stephenson

Ship Ahoy! Bernice Bentley

Tina Morrison

Trumpet Minuet W. Duncombe

Whirling Leaves Bernice Bentley

Beth Rapier

Merry Elf Jeanne Connor

Mary Julian Rapier

Ballade, Op. 100 " Burgmuller

Sarah Jean Childers

Sonatina in C major, Op. 36, No. 3 . . Clementi
Spiritoso

Elizabeth Stablein

Etude in A minor Stephen Heller

Opal Winfield

Sailor's Song Grieg

David Stephenson

Three Fantastic Dances, Op. 5 . . Shostakovitch
Allegretto

Gayle Holl

Kaleidoscopes Benjamin Lees
Moderato
Risoluto

Cheryl Underwood

Prelude in C minor, Op. 28, No. 20 . . . Chopin
Etude in C major Stephen Heller

Perry Johnson

Polichinelle, Op. 3, No. 4 . . . Rachmaninoff

Eugene Bryant

Rhapsody, Op. 79, No. 2 Brahms
The Cat and the Mouse Aaron Copland

Doris Pudsell

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC

presents in

Senior Recital

ROSEMARY BASHAM, Soprano

Student of
WILLIAM WHITESIDES

Assisted by
SAMUEL HODGES, Pianist

Emily Davison Recital Hall
July 6, 1967
8:30 P. M.

PROGRAM

Bellezza, che s'ama
Toglietemi la vita ancor
O, Cessate di piagarmi

A. Scarlatti

Caro voi siete
Và godendo

Handel

Misera, dove son K. 369

Mozart

INTERMISSION

C' est l'Extase
Il pleure dans mon coeur
Recit et air de Lia
(L'Enfant Prodigue)

Debussy

Cuatro Madrigales Amatorios
Conqué la lavaré
Vos me matásteis
De dónde venís, amore
De los álamos vengo, madre

Rodrigo

Steinway Piano

UNIVERSITY OF LOUISVILLE
SCHOOL OF MUSIC
Preparatory Department

presents

Students in Recital

Gardencourt

Emily Davison Recital Hall

July 11, 1967

7:30 P.M.

PROGRAM

Feeble Brook Marie Andre
March of the Trolls Krashenbuehl

Janice Nickles, piano (Larner)

Twinkle, Twinkle Little Star Folk Song

Kurt Wagner, violin (Hughes)
Carol Hughes, accompanist

Song of the Wind German Folk Song

John Zehnder, violin (Hughes)
Carol Hughes, accompanist

Waltz Brahms

Ilam Smith, violin (Schneider)
Mary Wilanna Smothers, accompanist

Tuneful Snuff Boy Salzedo

Mary Julian Rapier, Irish harp (T. Kling)

Hunter's Chorus Weber

Beth Rapier, violin (Schneider)
Mary Rapier, accompanist

Oh, Dear, What Can The Matter Be? Folk Song

Beth Rapier, violin
Mary Julian Rapier, Irish harp } duet
(prepared by Mrs. Schneider)

Chorus from "Judas Maccabaeus" Handel
Long, Long Ago and Variation Bayly

John Giesel, violin (Hughes)
Carol Hughes, accompanist

Bourré Handel

Kim Howard, violin (Hughes)
Mary Wilanna Smothers, accompanist

Witches' Dance Paganini
Mussette Bach

Lea Copenhefer, violin (Hughes)
Mary Wilanna Smothers, accompanist

Minuet in G Beethoven

Laura Hughes) violin duet
Carol Hughes) (pupil of Ruth French, Louisville Academy
of Music)
Mary Wilanna Smothers, accompanist

Minuet)
Waltz) Bartok
Peasant's Dance)

Debra McNeese, piano (Larner)

Gavotte Tully

Brant Stevens, violin (Schneider)
Mary Wilanna Smothers, accompanist

Boston Fancy American Folk Dance

Carol McClure, viola (Schneider)
Mary Wilanna Smothers, accompanist

Minuet Baccherini

Mark Royster, violin (Schneider)
Mary Wilanna Smothers, accompanist

Gavotte Becker

Bill Cole, violin (Schneider)
Mary Wilanna Smothers, accompanist

Gavotte Bach

Anne Heckman, violin (Hughes)
Mary Wilanna Smothers, accompanist

Minuet from "Don Juan" Mozart

Frances Miller)
Anne Heckman } violin trio
Carol Hughes } (pupil of Ruth French, Louisville Academy
of Music)

Loure Bach

David McClure, violin (Schneider)
Mary Wilanna Smothers, accompanist

Torch Dance Edward German

Rex Brace, piano (Larner)

Steinway Piano

UNIVERSITY OF LOUISVILLE
SCHOOL OF MUSIC
Preparatory Department

presents

STUDENTS IN RECITAL

Davison Recital Hall

7:30 P. M.

July 19, 1967

PROGRAM

Twinkle, Twinkle Suzuki Variation

Violins

John Kennedy, Howard Levine, Gregory Howard, Jimmy Cheng,
Elaine Lempink, Jean Chatham, Mary Leigh Wooten, Emily Chatham
(Schneider) Accompanist, Nina Ralph

Long, Long Ago Bayly

Violin

Brian Elliott (Schneider)

The Old Clock Rolfe

Piano

Jennifer Jones (Osman)

Minuet Bela Bartok

Piano

Beth Rapier (Osman)

Twinkle, Twinkle Little Star and Variations . . . Folk Song

Violins

Amy and Beth Marsh (Hughes)
Accompanist, Carol Hughes

Song of the Wind Folk Song

Violin

Amy Marsh (Hughes)
Accompanist, Carol Hughes

Sonatina Beethoven

Moderato

Romanze

The Silver Harp Song Kathryn Daniel

Piano

Mary Julian Rapier (Osman)

Minuet No. 3 Bach

Violin

David Hull (Schneider)
Accompanist, Mary Wilanna Smothers

Minuet No. 1 Bach

Violin duet

Mary Driscoll and Laura Hughes (Hughes)
Accompanist, Ann Driscoll

Minuet No. 2 Bach

Violin Class

Bonnie Boyer, Lea Copenhefer, Elizabeth Dennis, Mary Driscoll,
David Hull, Margaret McElrath, Beth Rapier, Carla Turner,
Kim Howard, Douglas Tonks, Kenneth Tonks
(Hughes) Accompanist, Mary Wilanna Smothers

Happy Farmer Schumann

Violin

Bonnie Boyer (Hughes)
Accompanist, Mary Wilanna Smothers

Menuette Bach

Violin

Denise Vonder Haar (Schneider)
Accompanist, Mary Wilanna Smothers

Cavotte Martini

Minuet Boccherini

Violin

Gloria Felde (Schneider)
Accompanist, Mary Wilanna Smothers

The Seven Dwarfs A. Gretchaninoff

Piano

Danae Bixler (Larner)

The Elf and the Fairy Berenice Benson Bentley

Piano

Debra McNeese (Larner)

Concerto in B minor Handel

Allegro moderato

Viola

Judy Terry (Schneider)
Accompanist, Louise Weissner

Menuette I and II from the Suite in G major . . . Bach-Lifschey

Viola

Marlene Berman (Schneider)

March of the Moon Men Alice Procter

The Galway Piper Arr. Wallingford Riegger

Piano duet

Danae Bixler and Debra McNeese (Larner)

Invention No. 1 J. S. Bach

Piano

Authelia Roberts (Larner)

Steinway Piano

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC

presents

SUZUKI DEMONSTRATION

Virginia Schneider
Carol Hughes
Nina Ralph

Emily Davison Recital Hall
Thursday, July 20, 1967
1:30 P.M.

PROGRAM

HUNTERS CHORUS	Group	Von Weber
PRE-SCHOOL GROUP	Posture games. Tone Production. Open String Rhythms. Bow Exercises.	
TWINKLE, TWINKLE LITTLE STAR	First and Second Grade Beginners	Folk Song
LULLABY	Lisa Koltveit and Group	Folk Song
SONG OF THE WIND	Deborah Parsons and Group	Folk Song
ALLEGRO	(Antiphonal Game) Group	Suzuki
CHORUS FROM JUDAS MACCABAEUS	Kim Howard and Group	Handel
WALTZ	Ilan Smith and Group	Brahms
TUNEFUL SNUFF BOX (IRISH HARP SOLO)	Mary Julian Rapier	Salzedo
MUSETTE		Bach
OH, DEAR, WHAT CAN THE MATTER BE?	Beth and Mary Julian Rapier	

GAVOTTE

Becker

Bill Cole, violin

Mary Wilanna Smothers, accompanist

MINUET

Boccherini

Gloria Felde, violin

Mary Wilanna Smothers, accompanist

MINUET

Bach

Denise Vonder Haar, violin

Mary Wilanna Smothers accompanist

LOURE

Bach

David McClure, violin

Mary Wilanna Smothers, accompanist

TWINKLE, TWINKLE VARIATIONS

arranged by Suzuki

Group

Steinway Piano

UNIVERSITY OF LOUISVILLE

SCHOOL OF MUSIC

Preparatory Department

presents

Pupils of CHRISTINE LARNER in Recital

Davison Recital Hall

July 23, 1967

4:00 P. M.

PROGRAM

Drifting)
Storm Coming)
Kites)
Gypsy Camp) Clark Library

Diana Lynn Grace

The Stars Geraldine Gibbons
Row, row, row your boat . . Traditional Round

Millicent Moses

Our Garden Swing Margaret Morten
Peasant Dance Clark Library

Kathleen Cross

Ship Ahoy! Berenice Benson Bentley

Janice Nickels

Harpsichord Sonata William Gillock

Danae Bixler

On The Lawn A. Gretchaninoff

Mary Elizabeth Cross

The Mechanical Man Donald Waxman
The Little Lead General . . David Carr Glover

Johnny Wolff

Cuckoo in the Palace Garden . . William Gillock
Queen's Harpsichord William Gillock

Debra McNeese

The Happy Farmer Schumann

Dana Johnson

Whirling Leaves Edna-Mae Burnam

Rebecca Orem

March of the Moon Men . . . Alice Procter
The Galway Piper . . . Arr. Wallingford Riegger

Danae Bixler and Debra McNeese

Two Part Invention in C Major . . J. S. Bach

Authelia Roberts

Torch Dance Edward German

Rex Brace

Impromptu in A Flat Major
Op. 90, No. 4 Schubert

Phyllis Couch

Steinway Piano

THE UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC

Preparatory Department

presents

MARY JULIAN RAPIER, pianist

Pupil of Bobbye Ossman

July 24, 1967

Davison Recital Hall

2:00 P. M.

PROGRAM

Menuet in G major J. S. Bach

Hornpipe John Barret
(The St. Catherine) (1674-1735)

Sonatina in G major Beethoven
Moderato
Romanze

Intermission

The Silver Harp Song Kathryn Daniel

Merry Elf Jeanne Connor

Steinway Piano

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC

presents in

Graduate Recital

JOYCE ANN BROOKS
ORGANIST

Student of

MELVIN DICKINSON

Highland Presbyterian Church
Cherokee Road
Louisville, Kentucky
July 29, 1967
8:30 P. M.

(Given in partial fulfillment of the requirements for the degree of Master of Music.)

PROGRAM

Prelude and Fugue in E minor Dietrich Buxtehude

Clavierübung III Johann Sebastian Bach

"Kyrie, Gott Vater in Ewigkeit," BWV 669

"Christe, aller Welt Trost," BWV 670

"Kyrie, heiliger Geist," BWV 671

INTERMISSION

Sonata II Paul Hindemith

Lebhaft

Ruhig bewegt

Mässig bewegt, heiter

Clavierübung III Johann Sebastian Bach

"Kyrie, Gott Vater in Ewigkeit," BWV 672

"Christe, aller Welt Trost," BWV 673

"Kyrie, Gott heiliger Geist," BWV 674

"Allein Gott in der Höh' sei Ehr'," BWV 677

"Dies sind die heil'gen zehn Gebot," BWV 679

"Wir glauben all' an einen Gott," BWV 681

"Vater unser im Himmelreich," BWV 683

"Christ unser Herr, zum Jordan kam," BWV 685

"Aus tiefer Not schrei' ich zu dir," BWV 687

"Jesus Christus, unser Heiland," BWV 689

Prelude and Fugue in C major, BWV 547 . . .Johann Sebastian Bach

Austin Organ

UNIVERSITY OF LOUISVILLE
SCHOOL OF MUSIC

Gardencourt

Emily Davidson Recital Hall

October 7, 1955

1:00 P.M.

PROGRAM

Four Terzetti 15:00

Andante

Allegro moderato

Andante

Allegro

Marjorie Rupp

Joan Capra } String Ensemble (P. Kling)

David Becker }

Concerto for Violin, op. 47 Sibelius

First movement: Allegro moderato

Barbara Meek, violin (P. Kling)

Eduard Perrone, piano

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**STAN-KOCH PRODUCTIONS
COMING ATTRACTIONS**

**Simon and Garfunkle
November 26, 1967**

**Yugoslavian Folk Ballet
February 23, 1968**

**American Folk Ballet
March 21, 1968**

**"On a Clear Day
You Can See Forever"
April 11-13, 1968**

Presented by ART STANISCH-PENNY WHITAKER

ACT ONE

LA BODA DE LUIS ALONSO

Luis Montero, Carmen Dominguez, Antonio Martinez, Maria Carmen Villena, Azucena Flores, Luis Porcel and Juan Lerma.

The elegance that was Madrid in the late 1700's, based on music from the Spanish Operetta (Zarzuela) LaBoda de Luis Alonso (The Wedding of Luis Alonso).

SOLEARES

Jose Molina with "La Trianera", Francisco Espinosa and Beltran Espinosa.

The sentiment of the "cante" song unites with the rhythm of the guitar inciting the dancer as he threads through the solemn grace of the Soleares.

GITANERIAS

Carmen Dominguez with Luis Porcel, Juan Lerma, Francisco Espinosa and Beltran Espinosa

Gypsies happily occupied in their favorite pastime—song and dance!

TIEMPO DE GOYA

Jose Molina with Antonia Martinez

An intermezzo from the 18th century Spanish Classic School, a period highly influenced by the French and Italian Ballet, yet retaining the aesthetics of Spain.

ALEGRIA DE MALAGA (Verdiales)

Luis Montero, Carmen Dominguez, Azucena Flores, Luis Porcel, Juan Lerma; Solo Variation: Jose Molina and Maria Carmen Villena; Singer: "La Trianera"; Guitarists: Francisco Espinosa and Beltran Espinosa.

When the day's catch of fish is in, a festive air prevails in Malaga.

LA NOCHE (Seguiriyas)

Jose Molina with Antonia Martinez, "La Trianera," Francisco Espinosa and Beltran Espinosa.

An encounter cloaked in the shadows of night.

ZAPATEADO

Luis Montero

A dance created to display the style, skill and technique of the dancer's heelwork. All movement is concentrated in the feet of the dancer who moves listening to himself rather than depending on the musical accompaniment.

BOLERO DE RAVEL

Jose Molina with the Company

An exciting fantasy of color and movement which builds, with the music, to a frenzied climax. Based upon an original idea of the great "La Argentinita".

INTERMISSION

Music by Jon Terry

For the Jose Molina Company

General Manager.....JAMES JANEK
Production Stage Manager.....Michael Wheeler
Assistant Stage Manager.....Joey Realmuto
Transportation Manager.....Ralph Kline
Press Representatives.....Bill Doll & Co.
Management.....ROBERT T. GAUS ASSOCIATES, INC.
36 West 44th Street
New York, N. Y. 10036

The taking of photographs with a flash apparatus during the performance is strictly forbidden.

ACT TWO

LOS REGIONALES

- Castilla la Nueva
Carmen Dominguez, Antonia Martinez with Luis Porcel and Juan Lerma.
- Valencia
Luis Montero and Maria Carmen Villena.
- Extremadura
Jose Molina with Azucena Flores.
- Navarra
Luis Montero, Antonia Martinez, Maria Carmen Villena, Luis Porcel, and Juan Lerma.

Spain is comprised of thirteen regions, each rich in folk dances. Here are typical dances from four of these, each costumed in its native dress, each distinctive in its charm, spirit and flavor.

CANA

Jose Molina with "La Trianera", Francisco Espinosa and Beltran Espinosa.

The cana, being pure in form, is a "jondo" or deep dance, danced from the inner depths of the soul. This dramatic solo appropriately introduces the sensual "Petenera".

LA PETENERA

Jose Molina, "La Trianera", Luis Montero, Luis Porcel, Juan Lerma, Francisco Espinosa, Beltran Espinosa; "Petenera" danced by: Maria Carmen Villena.

"Quien te puso Petenera no supo ponerte nombre, te debian de haber puesto la perdicion de los hombres."

Whoever named you "Petenera" (Scarlet Woman) did not name you well, they should have named you the "eternal damnation of men".

GUITAR SOLO

Francisco Espinosa

Sr. Espinosa, a true savant and virtuoso of the Spanish guitar, plays pieces selected from his concert repertoire.

TABERNA DEL ARCO

- Farruca—Luis Porcel & Juan Lerma
- Romerias—Antonia Martinez
- Soleares—Maria Carmen Villena and Azucena Flores
- Alegrias—Luis Montero
- Bulerias—Carmen Dominguez
- Rumba—Jose Molina
- Finale—Jose Molina and the company

A Spanish Dance program would be incomplete without the "Cuadro Flamenco". This is a reunion of the company, gathered together for a good time and to compete in skills. The "palmas" or hand clapping is indispensable as is the "jaleo" or background rhythms created by the members of the company. The singing and dancing build to a frenzy which becomes contagious to the point where audience and performers become one. "Oles" and other exclamations of enthusiastic approval from the audience, as well as from the members of the company, animate and encourage the performer.

CREDITS

Scenery Painted by.....Bela Karola
Scenery Executed at.....Messmore & Damon Scenic Studios, NYC
Technical Advisor.....Jack Bates
Ladies Costumes by.....Anita of Madrid
Men's Costumes by.....Ricardo Varga, Madrid
Shoes and Boots by.....Galardo, Madrid
Hats by.....Casa Yustas, Madrid
Accessories by.....Jose Rubio, Seville
Photographs by.....Ibanez & Gyenes, Madrid
Wardrobe Cleaning.....Ernest Winzer Cleaners, NYC
Tavern Scene Chairs by.....The Rastro, NYC
Lighting Equipment by.....Amherst Stage Lighting, Buffalo, N. Y.

(Program subject to change)

STAN-KOCH PRODUCTIONS PRESENTS

JOSE MOLINA BAILES ESPANOLES



JOSE MOLINA

with

LUIS MONTERO

CARMEN DOMINGUEZ

ANTONIA MARTINEZ

MARIA CARMEN VILLENA

AZUCENA FLORES

LUIS PORCEL

JUAN LERMA

Solo Guitarist

FRANCISCO ESPINOSA

Flamenco Singer

"LA TRIANERA"

Guitarist

BELTRAN ESPINOSA

Musical Director

SILVIO MASCIARELLI

General Manager

JAMES JANEK

Choreography By

JOSE MOLINA and LUIS MONTERO

BROWN THEATRE

OCTOBER 6, 1967

THE UNIVERSITY OF LOUISVILLE
SCHOOL OF MUSIC
Preparatory Department

presents

Students in Recital

Davison Recital Hall

11:00 A. M.

October 7, 1967

PROGRAM

Allegro Suzuki

Debbie Parsons, violin (Capra)
Joan Capra, accompanist

Singing Top Clark
The Modern Dragon Dittenhaver

Kim Zingraff, piano (D. Owen)

The Clown Kabalevsky

Warren Reeb, piano (Larner)

Etude in C major Heller

Cynthia Dempsey, piano (Larner)

Curious Story Heller

Karen White, piano (Larner)

Sonata in A major Haydn

Allegro

Minuet and Trio

Presto

Peggy Reed, piano (Larner)

Baldwin Piano

THE LOUISVILLE BACH SOCIETY

Melvin Dickinson, Conductor



CHRIST CHURCH CATHEDRAL

Louisville, Kentucky

October 7, 8:30 p.m.

Soloists

Violin: Peter McHugh / Flute: Francis Fuge, Sara Brink /
Oboe d'amore: Daniel McAninch / Soprano: Glenda Wolfe,
Christina Price, Ann Spauschus / Alto: Antoinette Booker,
Nanette Wooton / Tenor: Samuel Springer, Samuel Hodges /
Baritone: Arnold Epley

Music by Johann Sebastian Bach and Wolfgang Amadeus Mozart

MOTET, Fürchte dich nicht.....

J. S. Bach

Fürchte dich nicht, ich bin
bei dir, weiche nicht, denn
ich bin dein Gott; ich
stärke dich, ich helfe dir
auch, ich erhalte dich durch
die rechte Hand meiner
Gerechtigkeit. Fürchte
dich nicht, ich habe dich bei
deinem Namen gerufen, denn
ich habe dich erlöst, du
bist mein.

(Chorale:)

Herr, mein Hirt, Brunn aller Freuden!
Du bist mein,
ich bin dein;
niemand kann uns scheiden.
Ich bin dein, weil du dein Leben
und dein Blut,
mir zugut,
in den Tod gegeben.
Du bist mein, weil ich dich fasse,
und dich nicht,
o mein Licht!
aus dem Herzen lasse!
Lass mich, lass mich hingelangen,
wo du mich,
und ich dich,
ewig werd' umfangen.

Be not afraid, I am
with thee, fear thou not,
for I am thy God; I
strengthen thee, I help,
I support, and I keep thee
with the saving right
hand of my righteousness.
Be not afraid, by thy name
I've called thee, for 'tis
I would hath redeemed thee,
thou art mine.

Lord, my Shepherd, fount of pleasure,
Thou art mine,
I am thine;
none shall rob my treasure.
Thine I am and Thee I cherish!
Thou didst die
so that I
might in death not perish.
Thou art mine! I now embrace Thee,
Thou my light,
radiant, bright,
none shall e'er displace Thee.
O lead me through heaven's portal,
there to be,
Christ, with Thee,
And with hosts immortal.

CANTATA 190, Singet dem Herrn.....

J. S. Bach

(Instrumental parts for the first two movements of this cantata are not extant and therefore these movements will not be performed tonight.)

ARIA, ALTO:

Lobe, Zion, deinen Gott,
lobe deinen Gott mit Freuden, auf!
erzähle dessen Ruhm,
der in seinem Heiligthum
fernerhin dich als dein Hirt
will auf grüner Auer weiden.

Zion, praise thy God,
praise thy God with joy.
Go forth and tell of His glory.
He, thy Shepherd,
in His sanctuary
will lead thee to green pastures.

RECITATIVE, BASS:

Es wünsche sich die Welt,
was Fleisch und Blute wohlgefällt:
nur eins, eins bitt' ich von dem Herrn,
dies Eine hätt' ich gern:
Dass Jesus, meine Freude, mein treuer Hirt,
mein Trost und Heil
Und meiner Seelen bestes Theil,
mich als ein Schäflein seiner Weide auch
dieses Jahr mit seinem Schutz umfasse
und nimmermehr aus seinen Armen lasse.
Sein guter Geist,
der mir den Weg zum Leben weist,
regier und führe mich auf ebner Bahn:
so fang ich dieses Jahr in Jesu Namen an.

All the world desires what pleases
flesh and blood — but only one
thing do I ask of the Lord: that
Jesus, my joy, my faithful
shepherd, my comforter and my
soul's best portion, will protect
me this year as a lamb of His
pasture, and nevermore let me from
His arms. May His spirit, which
shows me the way to life,
rule and lead me in the right path:
so I begin this year in Jesus' name.

DUET, TENOR AND BASS:

Jesu soll mein Alles sein,
Jesu soll mein Anfang bleiben,
Jesu ist mein Freudenschein,
Jesus will ich mich verschreiben.
Jesu hilft mir durch sein Blut,
Jesu macht mein Ende gut.

Jesus shall be my all, shall
be my beginning and my
delight. To Jesus I devote
myself, for He helps me
through His blood and delivers
me at the end.

RECITATIVE, TENOR:

Nun, Jesus gebe,
dass mit dem neuem Jahr auch
sein Gesalbter lebe;
er segne beides, Stamm und Zweige,
auf dass ihr Glück bis an die Wolken steige.
Es segne Jesus Kirch' und Schul'
er segne alle treuen Lehrer,
er segne seines Wortes Hörer;
er segne Rath und Richterstuhl; er
giess' auch über jedes Haus
in unsrer Stadt die Segensquelle aus;
er gebe dass auf's Neu'
sich Fried und Treu'
in unsern Grenzen küssen mögen.
So leben wir dies ganze Jahr im Segen.

Now may Jesus grant that
His annointed work in the
new year: may He bless
both trunk and branch, so
that their joy ascend the
heavens. May Jesus bless
church and school, bless all
faithful teachers and
those who hear his word.
May he bless council and
judge, may he pour his
blessings on every house
in our city. May he grant
that peace and justice
unite anew in our land.
May we live the whole year in blessedness.

CHORALE:

Lass uns das Jahr vollbringen
zu Lob dem Namen dein
dass wir demselben singen
in der Christengemein;
wollst uns das Leben fristen
durch dein allmächtig' Hand,
erhalt' dein' liebe Christen
und unser Vaterland.
Dein 'n Segen zu uns wende,
gieb Fried' an allem Ende;
gieb unverfälscht im Lande
dein seligmachend Wort.
Die Heuchler mach' zu Schande
hier und an allem Ort.

Let us praise Thy name
throughout the year and sing
Thy praise with all Christendom.
Thou grantest us life by Thine
almighty hand. Preserve us, Thy
loving people, and our country,
Give us Thy blessing, bring
peace to all people, show
clearly to all Thy sanctifying
word. Bring shame to the
deceiver, here and in all places.

VESPERAE SOLENNES DE CONFESSORE (K.V. 339).....W. A. Mozart

Dixit (Psalm 110)
Confitebor (Psalm 111)
Beatus vir (Psalm 112)
Laudate pueri (Psalm 113)
Laudate Dominum (Psalm 117)
Magnificat

INTERMISSION

BRANDENBURG CONCERTO #4 IN G MAJOR (BWV 1049).....J. S. Bach

Allegro
Andante
Presto

CANTATA 34, O EWIGES FEUER (O Light Everlasting).....J. S. Bach

THE UNIVERSITY OF LOUISVILLE
SCHOOL OF MUSIC
Preparatory Department

presents

DEBRA McNEESE, pianist

Pupil of Christine Lerner

Davison Recital Hall
October 8, 1967
2:00 P. M.

PROGRAM

Bourrée J. P. Kirnberger

Suite in C William L. Gillock
Cuckoo in the Palace Garden
The Queen's Harpsichord
The Court Jester

Sonatina James Hook

The Happy Farmer, Op. 68, No. 10)
Hunting Song, Op. 68, No. 7) . . Schumann

Spanish Dance Shostakovitch

Baldwin Piano

LOUISVILLE COMMUNITY CONCERT ASSOCIATION

Season 1967-1968

and the

BALLET THEATRE FOUNDATION

presents

October 12, 1967

AMERICAN BALLET THEATRE

LUCIA CHASE and OLIVER SMITH, Directors

TONI LANDER

ROYES FERNANDEZ

SALLIE WILSON

BRUCE MARKS

RUTH ANN KOESUN

ELEANOR D'ANTUONO

GAYLE YOUNG

VERONIKA MLAKER

CYNTHIA GREGORY

TED KIVITT

JANET MITCHELL

EDWARD VERSO

KAREN KRYCH

WILLIAM GLASSMAN

ELLEN EVERETT

DIANA WEBER

PAUL NICKEL

CHRISTINE SARRY

BURTON TAYLOR

ROSANNA SERAVALLI

RICHARD GAIN

MICHAEL SMUIN

DIANA ALGASE

AMY BLAISDELL

KARENA BROCK

BJARNE BUCHTRUP

SUSAN CASEY

THATCHER CLARKE

VERNON COFFMAN

CAMILLE CROSBY

BETSY ERICKSON

ROBERT GLADSTEIN

ALAINE HAUBERT

REESE HAWORTH

TERRY HILTON

STEVEN-JAN HOFF

IAN HORVATH

ELIZABETH LEE

ROSAMOND LYNN

GILDA MULLETT

TERRY ORR

MARCOS PAREDES

NAOMI SORKIN

JOHN SOWINSKI

LYNDA STRICKLER

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MARIA YOUSKEVITCH

JAMES ZYNDA

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KENNETH SCHERMERHORN

Principal Conductor

JAIME LEON

Regisseur

DIMITRI ROMANOFF

Assistant to the Directors

JOHN KRIZA

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COMMUNITY CONCERTS

division of

COLUMBIA ARTISTS MANAGEMENT INC.

316 West 57th Street, New York, N. Y. 10019

American Ballet Theatre School is the Official School of American Ballet Theatre.
316 West 57th Street, New York, N. Y. 10019 (212) JU 6-3355

PROGRAM

1. DANSES CONCERTANTES

Choreography by KENNETH MACMILLAN

Music by IGOR STRAVINSKY

Scenery and Costumes by NICHOLAS GEORGIADIS

TONI LANDER

BRUCE MARKS

ROYES FERNANDEZ

ELLEN EVERETT

KAREN KRYCH

BURTON TAYLOR

RICHARD GAIN

MARCOS PAREDES

DIANA ALGASE

KARENA BROCK

SUSAN CASEY

ROSAMOND LYNN

GILDA MULLETT

CHRISTINE SARRY

Conductor: JAIME LEON

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INTERMISSION

2. RODEO

Choreography by AGNES DE MILLE

Music by AARON COPLAND

Scenery by OLIVER SMITH

Costumes by MOTLEY

Lighting by JEAN ROSENTHAL

Throughout the American Southwest, the Saturday afternoon Rodeo is a tradition. On the remote ranches as well as in trading centers and the towns, the "hands" get together to show off their skill in roping, riding, branding and throwing. Often, on the more isolated ranches, the Rodeo is done for an audience that consists only of a handful of fellow-workers, womenfolk, and those nearest neighbors who can make the eighty or so mile run over.

The afternoon's exhibition is usually followed by a Saturday night dance at the Ranch House.

The theme of the ballet is basic. It deals with the problem that has confronted every American woman from earliest pioneer times and which has never ceased to occupy them throughout the history of the building of our country: how to get a suitable man.

SCENE I

Rodeo: Saturday afternoon — The Corral

Interlude: Retrospect

III

PAS DE DEUX

THE BLACK SWAN

(Grand Pas de Deux from Act III, "Swan Lake")

Choreography After Marius Petipa

Music by Peter Tchaikowsky

Lighting by Jean Rosenthal



Eleanor D'Antuono

Gayle Young



(a) Entree (b) Adagio (c) Variation (d) Variation (e) Coda

Conductor: Efrain Guigui

INTERMISSION

SCENE II

Ranch House: Saturday Night Dance

The Head Wrangler	GAYLE YOUNG
The Champion Roper	WILLIAM GLASSMAN
The Cowgirl	CHRISTINE SARRY
The Ranch Owner's Daughter	KARENA BROCK
Her Eastern Friends from Kansas City	ELLEN EVERETT, GILDA MULLET, DIANA WEBER
Square Dance Caller	PAUL NICKEL
Cow-hands	ELIOT FELD, REESE HAWORTH, STEVEN-JAN HOFF, IAN HORVATH, TERRY ORR, MARCOS PAREDES, MICHAEL SMUIN, JOHN SOWINSKI, JAMES ZYNDA
Womenfolk	AMY BLAISDELL, CAMILLE CROSBY, TERRY HILTON, NAOMI SORKIN, GEORGINA VIDAL

Conductor: JAIME LEON

INTERMISSION

3. FANCY FREE

Choreography by JEROME ROBBINS

Music by LEONARD BERNSTEIN

Scenery designed by OLIVER SMITH

Lighting by NANANNE PORCHER

The ballet concerns three sailors on shore leave.

Time: The present, a hot summer night.

Place: New York City, a side street.

(In order order of appearance)

Bartender	ROBERT GLADSTEIN
Sailors	ELIOT FELD, WILLIAM GLASSMAN, EDWARD VERSO
Passers-by	ELLEN EVERETT, KAREN KRYCH, KAREN BROCK

Conductor: JAIME LEON

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Ballet Theatre Foundation, Inc.
1790 Broadway, New York, N. Y. 10019 (212) PL 7-7035

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165 WEST 57TH STREET
NEW YORK, N. Y. 10019

THE UNIVERSITY OF LOUISVILLE

SCHOOL OF MUSIC

Preparatory Department

presents

Students in Recital

Davison Recital Hall
October 14, 1967
11:00 A. M.

PROGRAM

Allegro Suzuki

Karen Lowry, violin (Capra)
Joan Capra, accompanist

Waltz Brahms

Gayle Keys, violin (Capra)
Lorna Griffitt, accompanist

Turning Cartwheels Marion McArthur
Bow, Wow, Wow . . Sarah Louise Dittenhafer
Bouncing Ball Donald Waxman

Paul Lang, piano (Larner)

March of the Trolls . . David Kraehenbuehl

Alexander Stavrolakis, piano (Larner)

The Wild Horseman, Op. 68, No. 8 . . . Schumann

Danae Bixler, piano (Larner)

2 Part Invention in F major . . . J. S. Bach

Margie Singler, piano (Larner)

Sonatina, Op. 20, No. 3 Kuhlau

Allegro con spirito

A Folk Song)

Etude Khachaturian

Rex Brace, piano (Larner)

Baldwin Piano

The Hattie Bishop Speed Music Room
of
The J. B. Speed Art Museum
ENDOWED CONCERTS

PRESENTS

JEANNE-MARIE DARRE
Pianist

PROGRAM

Sonatine *Ravel*
Modéré
Mouvement de Menuet
Animé

Tombeau de Couperin *Ravel*
Prélude
Fugue
Forlane
Rigaudon
Menuet
Toccata

Third Sonata, Op. 28 *Prokofieff*

INTERMISSION

Carnaval, Op. 9 *Schumann*
Préambule, Pierrot, Arlequin, Valse noble,
Eusébius, Florestan, Coquette, Réponse,
Papillons, Lettres dansantes, Chiarina,
Chopin, Estelle, Reconnaissance, Pantalon et
Colombine, Valse allemande-Paganini, Confession,
Promenade, Pause, Marche des Partisans de la
Legue de David contre les Philistins.

* * * * *

JAY K. HOFFMAN PRESENTATIONS, 64 West 56th Street, New York, N. Y. 10019
VANGUARD RECORDS THE BALDWIN PIANO

* * * * *

Woman's Club Auditorium
October 15, 1967

BARMEN-GEMARKE KANTOREI



AMERICA TOUR
1967

THE BARMEN-GE MARKE KANTOREI

The Barmen-Gemarke Kantorei is a group of largely non-professional singers from the Wuppertal area of Western Germany. It was founded in 1947 by its present director, Professor Helmut Kahlhöfer.

Through its willingness to work, the choir has made a large portion of secular and sacred music, from the old masters to the contemporary, its own. It has a reputation throughout Europe for excellence difficult to match.

The Kantorei has participated in many music festivals and concerts and has made numerous recordings in Germany, England, and Switzerland.

Records by the Barmen-Gemarke Kantorei are available on Cantate, Bärenreiter, Deutsche Grammophon Gesellschaft (Archiv Series) and Bertelsmann labels.

Siegfried Reda
(born 1916)

Wenn ich mit Menschen- und mit
Engelszungen redete und hätte der Liebe
nicht, so wäre ich ein tönendes Erz und eine
klingende Schelle; und wenn ich weissagen
könnte und wüsste alle Geheimnisse und alle
Erkenntnis und allen Glauben, also, dass
ich Berge versetzte, und hätte der Liebe nicht,
so wäre ich nichts. Und wenn ich alle meine
Habe den Armen gäbe und liesse meinen
Leib brennen und hätte der Liebe nicht, so
wäre mir's nichts nütze.

Die Liebe ist langmütig und freundlich; die
Liebe eifert nicht, die Liebe treibt nicht
Mutwillen, sie blähet sich nicht, sie stellt
sich nicht ungebärdig, sie sucht nicht das
ihre, sie lässt sich nicht erbittern, sie rechnet
das Böse nicht zu; sie freuet sich nicht der
Ungerechtigkeit, sie freuet sich aber der
Wahrheit; sie verträgt alles, sie glaubet alles,
sie hoffet alles, sie duldet alles.

Die Liebe höret nimmer auf, so doch die
Weissagungen aufhören werden und die
Sprachen aufhören werden und die
Erkenntnis aufhören wird. Denn unser
Wissen ist Stückwerk und unser Weissagen
ist Stückwerk. Wenn aber kommen wird das
Vollkommene, so wird das Stückwerk
aufhören. Da ich ein Kind war, da redete
ich wie ein Kind und hatte kindische
Anschläge; da ich aber ein Mann ward, tat
ich ab, was kindisch war.

Wir sehen jetzt durch einen Spiegel in einem
dunklen Wort; dann aber von Angesicht zu
Angesicht. Jetzt erkenne ich's stückweise;
dann aber werde ich erkennen, gleichwie
ich erkannt bin.

Nun aber bleibt Glaube, Hoffnung, Liebe,
diese drei; aber die Liebe ist die grösste
unter ihnen.

2) *Johann Nepomuk David*
(born 1895)

Nun bitten wir den heiligen Geist
um den rechten Glauben allermeist,
dass er uns behüte an unserm Ende,

“WENN ICH MIT MENSCHEN- UND
MIT ENGELSZUNGEN REDETE”

Motet for 4-8 part choir

Though I speak with the tongues of men and
of angels, and have not love, I am become
as sounding brass, or a tinkling cymbal. And
though I have the gift of prophecy, and
understand all mysteries, and all knowledge;
and though I have all faith, so that I could
remove mountains, and have not love, I
am nothing. And though I bestow all my
goods to feed the poor, and though I give my
body to be burned, and have not love, it
profiteth me nothing. Love suffereth long,
and is kind; charity envieth not; love
vaunteth not itself, is not puffed up, doth not
behave itself unseemly, seeketh not her own,
is not easily provoked, thinketh no evil,

rejoiceth not in iniquity, but rejoiceth in the
truth; beareth all things, believeth all things,
hopeth all things, endureth all things. Love
never faileth: but whether there be prophecies,
they shall fail; whether there be tongues,
they shall cease; whether there be knowledge,
it shall vanish away. For we know in part,
and we prophesy in part. But when that which
is perfect is come, then that which is in part

shall be done away. When I was a child, I
spake as a child, I understood as a child,
I thought as a child: but when I became a
man, I put away childish things. For now we
see through a glass, darkly; but then face to
face: now I know in part; but then shall
I know even as also I am known. And now

abideth faith, hope, love, these three;
but the greatest of these is love.

“NUN BITTEN WIR DEN HEILIGEN
GEIST”

Chorale Motet for 4 part choir

Now do we pray God, the Holy Ghost,
For the true faith which we need the most,
And that He defend us, when life is ending,

wenn wir heimfahn aus diesem Elende.
Kyrieleis.

Du wertest Licht, gib uns deinen Schein,
lehr uns Jesum Christ kennen allein,
dass wir an ihm bleiben, dem treuen Heiland,
der uns bracht hat zum rechten Vaterland.
Kyrieleis.

Du süsse Lieb, schenk uns deine Gunst,
lass uns empfinden der Liebe Brunst,
dass wir uns von Herzen einander lieben
und im Frieden auf einem Sinn bleiben.
Kyrieleis.

Du heiliges Licht, edler Hort,
lass uns leuchten des Lebens Wort
und lehr uns Gott recht erkennen,
von Herzen Vater ihn nennen.

dass in uns die Sinne nicht gar verzagen
O Herr, behüt vor fremder Lehr,
dass wir nicht Meister suchen mehr
denn Jesum mit rechtem Glauben
dass in uns die Sinne nicht gar verzagen
wenn der Feind wird das Leben verklagen:
und ihm aus ganzer Macht vertrauen.

Hallelujah.

Dies bitten wir den Heiligen Geist. Kyrieleis.

And from exile home we shall be wending.
Lord, have mercy!

Shine in our hearts, O most precious Light,
That we Jesus Christ may know aright,
Clinging to our Savior, whose blood hath
bought us,
Who again to our true home hath brought us.
Lord, have mercy!

Thou sweetest Love, grace on us bestow,
Set our hearts with heavenly fire aglow,
That with hearts united we love each other,
Of one mind, in peace with every brother.
Lord, have mercy!

Thou holy Light, precious Shield,
Illuminate our life by Thy Word,
Teach us to know God aright,
And from our hearts to call Him Father,

That our senses end not in despair
O Lord, protect us from doctrines strange,
That divert us to masters other
Than Jesus in sure faith
That our senses end not in despair
When the foe accuses our life.
And may we trust Him with all our might.

This do we beg of the Holy Ghost.

3) *Heinrich Schütz* (1585 - 1672)

Das ist je gewisslich wahr und ein teuer
wertes Wort, dass Christus Jesus gekommen
ist in die Welt, die Sünder, selig zu machen,
unter welchen ich der vornehmste bin.
Aber darum ist mir Barmherzigkeit
widerfahren, auf dass an mir vornehmlich
Jesus Christus erzeugte alle Geduld, zum
Vorbild denen, die an ihn glauben sollten
zum ewigen Leben. Aber Gott, dem ewigen
König, dem Unvergänglichen und
Unsichtbaren und allein Weisen, sei Ehre
und Preis in Ewigkeit. Amen.

“DAS IST JE GEWISSLICH WAHR” Motet for 6 part choir from “GEISTLICHE CHORMUSIK 1648”

This is a faithful saying, and worthy of all
acceptation, that Christ Jesus came into the
world to save sinners; of whom I am chief.
Howbeit for this cause I obtained mercy, that
in me first Jesus Christ might shew forth all
longsuffering, for a pattern to them which
should hereafter believe on him to life
everlasting. Now unto the King eternal,
immortal, invisible, the only wise God, be
honor and glory for ever and ever. Amen.
(I Timothy 1:15-17)



3) *Heinrich Schütz*

Ich bin ein rechter Weinstock, mein Vater ein Weingärtner. Einen jeglichen Reben an mir, der nicht Frucht bringet, wird er wegnehmen; und einen jeglichen, der da Frucht bringet, wird er reinigen, dass er mehr Frucht bringe. Bleibet in mir, und ich in euch. Gleichwie der Reben kann keine Frucht bringen von ihm selber, er bleibe denn am Weinstock, also auch ihr nicht, ihr bleibet denn in mir.

(John 15:1-4)



4) *Max Reger* (1876 - 1916)



5) *Johannes Brahms* (1833 - 1897)

Schaffe in mir, Gott, ein reines Herze und gib mir einen neuen, gewissen Geist. Verwirf mich nicht von deinem Angesicht, und nimm deinen heiligen Geist nicht von mir.

OR

5) *Johannes Brahms* (1833 - 1897)

Unsere Väter hofften auf dich; und da sie hofften, halfst du ihnen aus. Zu dir schrien sie und wurden errettet; sie hofften auf dich, und wurden nicht zu Schanden.

(Psalm 22:5-6)

Der Herr wird seinem Volk Kraft geben, der Herr wird sein Volk segnen mit Frieden.

(Psalm 29-11)

Wenn ein starker Gewappneter seinen Palast bewahret, so bleibet das Seine mit Frieden.

(Luke 11-21)

Aber, ein jeglich Reich, so es mit ihm selbst uneins wird, das wird wüste, und ein Haus fället über das andere.

(Matthew 12:25)

“ICH BIN EIN RECHTER WEINSTOCK”

Motet for 6 part choir from
“GEISTLICHE CHORMUSIK 1648”

The vine most surely I am, the husbandman my Father. Every one of my branches and twigs that no fruit beareth, lo, he discardeth, and every one of them that good fruit beareth, lo, he purgeth it, that it may bear more fruit. Yea, the true vine am I, ye are the branches. Bide then in me, and I in you. For as the branches can bring forth no harvest by their efforts if from the vine they are parted, so no more can ye, except ye bide in me.

INTRODUCTION AND PASSACAGLIA
IN D MINOR for organ

“SCHAFTE IN MIR, GOTT, EIN REINES HERZ”

Motet for 5 part choir

Create in me a clean heart, O God, and renew a right spirit within me. Cast me not away from thy presence, and take not thy Holy Spirit from me. Restore unto me the joy of thy salvation; and uphold me with Thy free spirit.

“FEST- UND GEDENKSPRUECHE”

Op. 109

for 8 part choir

Our fathers trusted in thee: they trusted, and thou didst deliver them. They cried unto thee, and were delivered: they trusted in thee, and were not confounded.

The Lord will give strength unto his people; the Lord will bless his people with peace.

When a strong man armed keepeth his palace, his goods are in peace.

Every kingdom divided against itself is brought to desolation; and every house divided against itself shall not stand.

Wo ist ein so herrlich Volk, zu dem Götter
 also nahe sich tun als der Herr, unser Gott,
 so oft wir ihn anrufen. Hüte dich nur und
 bewahre deine Seele wohl, dass du nicht
 vergessest der Geschichte, die deine Augen
 gesehen haben, und dass sie nicht aus deinem
 Herzen komme alle dein Lebelang. Und
 sollt deinen Kinder und Kindeskindern
 kund tun. Amen.

✓ 6) *Zoltan Kodaly*
 (1882 - 1967)

Da die Ostern Nahten, zog Jesus hinauf gen
 des heiligen Tempels Stadt Jerusalem.
 Und fand des Tempels Hof mit Rind- und
 Schaf- und Taubenhändlern voll; und
 Geldwechsler spreizten sich weit und breit.
 Er griff eine Geißel auf und fort jagt er alle
 vom Tempelhof. Trieb die Ochsen fort, trieb
 die Schafe fort aus dem Tempel. Schon drängt
 sich alles Vieh angstvoll und hastig zum Tor
 hinaus. Wie da rennt und rummelt alles
 Rind und Schaf! Wie die Menge wirbelt!
 Mensch und Vieh in Haufen drängt sich
 durcheinander wild zum Tor hinaus! Und der
 Geldwechsler Münzen schüttet er aus und
 stiess ihre Geldbank zürnend um. Und das
 Geld der Schacherer warf und schüttet er aus,
 er griff eine Geißel und fort jagt er alle vom
 Tempelhof. Und zu all jenen Taubenhändler
 sprach er: Schafft diese fort von hier alle!
 Nicht sollt ihr entweihen meines Vaters Haus
 durch Schächerei! Und zu jenen sprach er:
 Steht nicht geschrieben: Dies mein Haus ist
 Stätte des Gebetes, allem Volk zu Teil.
 Ihr jedoch, was macht ihr daraus? Gottlos
 Mördergrube! Da dies hörten Schriftgelehrte
 und Hohepriester suchten sie ihn dem Tod zu
 weihn, denn Angst fasste sie alle; dieweil
 alles Volk kam, alles Volk Jesum nur anhing

✓ 7) *Max Reger*
 (1876 - 1916)

For what nation is there so great, who hath
 God so nigh unto them, as the Lord our God
 is in all things that we call upon him for?
 Only take heed to thyself, and keep thy soul
 diligently, lest thou forget the things which
 thine eyes have seen, and lest they depart from
 thy heart all the days of thy life; but teach
 them thy sons, and thy sons' sons. Amen.

(Deuteronomy 4:7, 9)

“JESUS UND DIE KRAEMER”
 Motet for 4 part choir

As the Passover drew near, Jesus went up to
 Jerusalem, the city of the holy temple.
 He found the court of the temple full of ox,
 sheep, and dove traders, and money changers
 had taken the place over. He seized a
 scourge and drove all of them from the court
 of the temple. All of the animals in fear
 rushed through the gate. How they all ran!
 the oxen and sheep. How the crowd milled!
 Man and beast pressed wildly through the
 gates. And the money changers' coins He

poured out and in rage threw their money
 boxes over. And the money of the money
 hagglingers He poured out, and seized a scourge
 and drove them all from the court of the
 temple. And to the dove traders He said:
 Remove all this! You shall not desecrate my
 Father's house with your haggling! And He
 said to them, Is it not written: This my house
 is a place of prayer, for all people. You,
 however, have made it a godless slaughter-
 yard! When the scribes and high priests heard
 this, they sought to destine Him to death,
 for fear seized them all; especially since all the
 people came, and held to Him, and
 followed after Him.

“ACH, HERR, STRAFE MICH NICHT
 IN DEINEM ZORN”
 Op. 110, No. 2
 Motet for 5 part choir

OR

7) *Max Reger*

Der Mensch lebt und bestehet
 nur eine kleine Zeit,
 und alle Welt vergehet
 mit ihrer Herrlichkeit.
 Es ist nur einer ewig und an allen Enden
 und wir sind in seinen Händen.
 Du höchstes Licht, ewiger Schein,
 du Gott und treuer Herre mein,
 von dir der Gnaden Glanz ausgeht
 und leuchtet schön so früh als spät.
 Das ist der Herre Jesu Christ
 der ja die göttlich Wahrheit ist,
 mit seiner Lehr hell scheint und leucht',
 bis er die Herzen zu ihm zeucht.
 Er ist der ganzen Welte Licht,
 dabei ein jeder klarlich sieht,
 den hellen, schönen, lichten Tag,
 an dem er selig werden mag.
 Die Nacht ist kommen, drin wir ruhen sollen;
 Gott walts zu Frommen nach seim
 Wohlgefallen,
 dass wir uns legen in seim Gleit und Segen,
 der Ruh zu pflegen.
 Treib, Herr, von uns fern die unreinen Geister,
 halt die Nachtwach gern, sei selbst unser
 Schutzherr!
 Schirm beid', Leib und Seel, unter deine
 Flügel,
 send uns dein Engel.
 Lass uns einschlafen mit guten Gedanken,
 fröhlich aufwachen und von dir nicht wanken,
 lass uns mit Züchten unser Tun und Dichten
 zu Deim Preis richten.

"DREI GEISTLICHE GESAENGE"

from op. 138

Man lives and abides
 only a very short time,
 and everything in the world passes
 with all of its glory.
 One alone is eternal and at every end
 and we are in His hands.
 Thou glorious Light, eternal glow,
 Thou God and faithful Lord of mine,
 From Thee goes forth a gracious light
 That brightens life from morn till night.
 He is our Master Jesus Christ,
 Eternal truth indeed He is,
 He shows us God so clear
 That our hearts are drawn near.
 He is the whole world's light
 And helps each man to clearer sight
 Of that bright lovely shining day
 When life eternal holds its sway.
 The night is come in which we should rest.
 God grant His favor and His grace,
 That we may place ourselves into His keeping
 And give us rest.
 Drive from us, Lord, an unclean spirit,
 Watch Thou o'er us, and keep us in Thy care,
 Guard both our body and soul, under Thy
 wings,
 Send us Thy angel.
 Grant that we may slumber with good
 thoughts
 And awake with joy and not depart from
 Thee.
 May we turn every deed and desire
 To the glory of Thy Name.

✓ 8) *Johann Sebastian Bach*

FANTASY AND FUGUE IN G MINOR
 for organ

OR

8) *Johann Sebastian Bach*

PRELUDE AND FUGUE IN E MINOR
 for organ

✓ 9) *Johann Sebastian Bach*

Der Geist hilft unsrer Schwachheit auf,
denn wir wissen nicht, was wir beten sollen,
wie sich's gebührt; sondern der Geist
selbst vertritt uns aufs beste mit
unaussprechlichem Seufzen.

(Romans 8:26)

Der aber die Herzen forschet, der weiss,
was des Geistes Sinn sei, denn er vertritt
die Heiligen, nach dem es Gott gefället.

(Romans 8:27)

Du heilige Brunst, süßer Trost,
nun hilf uns fröhlich und getrost,
in dein Dienst beständig bleiben
die Trübsal uns nicht abtreiben.
O Herr, durch dein Kraft uns bereit
und stärk des Fleisches Blödigkeit,
dass wir hie ritterlich ringen,
durch Tod und Leben zu dir dringen.
Halleluja!

9) *Johann Sebastian Bach*

Jesu, mein Freude, meines Herzens
Weide, Jesu, meine Zier,
ach wie lang, ach lange
ist dem Herzen bange
und verlangt nach dir!
Gottes Lamm, mein Bräutigam,
ausser dir soll mir auf Erden
nichts sonst Liebers werden.

Es ist nun nichts Verdammliches
an denen, die in Christo Jesu sind,
die nicht nach dem Fleische wandeln,
sondern nach dem Geist.

Unter deinen Schirmen
bin ich von den Stürmen
aller Feinde frei,
Lass den Satan wittern,
lass den Feind erbittern,
Ob es itzt gleich kracht und blitzt,
ob gleich Sünd und Hölle schrecken:
Jesus will mich decken.

“DER GEIST HILFT UNSRER
SCHWACHHEIT AUF”

Motet for two 4 part choirs

The Spirit also helpeth our infirmities:
for we know not what we should pray as
we ought: but the Spirit itself maketh
intercession for us with groanings that
cannot be uttered.

And he that searcheth the heart knoweth
what is the mind of the Spirit, because
he maketh intercession for the saints
according to the will of God.

Thou Holy Fire, Comfort true,
Grant us the will Thy work to do
And in Thy service to abide;
Let trials turn us not aside.
Lord, by Thy power prepare each heart
And to our weakness strength impart
That bravely here we may contend,
Through life and death to Thee, our Lord,
ascend. Halleluja!

OR

“JESU, MEINE FREUDE”

Motet for 3-5 part choir

Jesus, Joy and Pleasure, My heart's
dearest treasure, Jesus, fount of grace.
Ah, how great my anguish,
while my heart doth languish
to behold Thy face!
Lamb of God, my bridegroom dear,
on this earth while I adore thee,
naught shall stand before thee.

There is therefore now no con-
demnation to them which are in
Christ Jesus, who walk not after
the flesh, but after the Spirit.

By thy sure defending
I may cease contending
Safe from all my foes.
Let the wicked flout me,
rage the foe about me,
I can face their blows.
E'en though fire divide the sky,
e'en though sin and hell be hov'ring,
Jesus is my covering.

Denn das Gesetz des Geistes, der da
lebendig machet in Christo Jesu,
hat mich frei gemacht von dem Gesetz
der Sünde und des Todes.

Trotz dem alten Drachen,
trotz dem Todes Rachen,
trotz der Furcht dazu!
Tobe Welt und springe,
ich steh hier und singe
in gar sichrer Ruh.
Gottes Macht hält mich in acht,
Erd und Abgrund muss verstummen,
ob sie noch so brummen.

Ihr aber seid nicht fleischlich,
sonder geistlich, so anders
Gottes Geist in euch wohnet.
Wer aber Christi Geist nicht hat,
der ist nicht sein.

Weg mit allen Schätzen!
Du bist mein Ergötzen
Jesu meine Lust!
Weg ihr eitlen Ehren,
ich mag euch nicht hören,
bleibt mir unbewusst!
Elend, Not, Kreuz, Schmach und Tod
soll mich, ob ich viel muss leiden,
nicht von Jesu scheiden.

So aber Christus in euch ist,
so ist der Leib zwar tot um der
Sünde willen; der Geist aber ist
das Leben um der Gerechtigkeit willen.

Gute Nacht, o Wesen,
das die Welt erlesen,
mir gefällst du nicht.
Gute Nacht, ihr Sünden,
bleibet weit dahinten,
kommt nicht mehr ans Licht!
Gute Nacht, du Stolz und Pracht!
Dir sei ganz, du Lasterleben,
gute Nacht gegeben.

So nun der Geist des, der Jesum
von den Toten aufgeweckt hat,
in euch wohnet, so wird auch der
selbige, der Christum von dem Toten
auferweckt hat, eure unsterblichen
Leiber lebendig machen um des willen,
dass sein Geist in Euch wohnet.

For the law of the Spirit of
life in Christ Jesus hath made me
free from the law of sin and
death.

Down with hell's fierce master!
Down with sin's disaster!
Down with deadly fear!
Rage, thou world, and break thee,
I to rest betake me,
safe and quiet here.
God's own might guides me aright.
Powers of darkness must go under,
mighty though they thunder.

But ye are not in the flesh, but in
the Spirit, if so be that the Spirit
of God dwell in you. Now if any man
have not the Spirit of Christ,
he is none of his.

Go, all earthly treasure!
Thou art all my pleasure,
Jesus my delight!
Go, thou fame deceiving,
Thee would I be leaving,
far away from my sight!
Anguish, pain I gladly bear:
Ne'er shall I though torn and smarting,
be from Jesus parting.

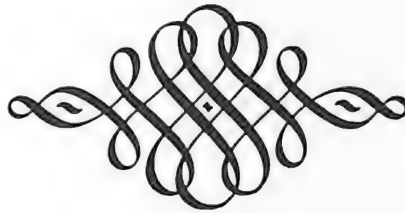
And if Christ be in you, the
body is dead because of sin; but
the Spirit is life
because of righteousness.

Farewell, life infected,
that the world elected,
Thee I put to flight.
Sins that once did bind me,
you I leave behind me,
come no more to light.
Now farewell, thou pride and pomp,
vicious life of sin's endeavor,
fare thee well forever.

But if the Spirit of him that
raised up Jesus from the dead
dwell in you, he that raised up
Christ from the dead shall also
quicken your mortal bodies by his
Spirit that dwelleth in you.

Weicht ihr Trauergeister,
denn mein Freudenmeister,
Jesus tritt herein.
Denen, die Gott lieben,
muss auch ihr Betrüben
lauter Freude sein.
Duld ich hier schon Hohn und Spott,
dennoch bleibst du auch im Leide,
Jesu, mein Freude.

Back, ye shades of sadness,
for my Lord of gladness,
Jesus, cometh nigh.
Ye upon the morrow
find your woe and sorrow
turn to endless joy.
Though I suffer scorn and pain,
Thou art still, though full my measure,
Jesus, Joy and Pleasure.



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Professor Helmut Kahlhöfer, Director

THE INTERNATIONAL HEINRICH SCHÜTZ SOCIETY



Schütz was not only the greatest German musician of his period but one of the outstanding creative geniuses in musical history.

Paul Henry Lang / Professor at Columbia University, New York.

Heinrich Schütz is justly regarded as the composer of *Musica Sacra*, as the incomparable confessor of faith and interpreter of the Holy Scripture. He has translated its message into musical sound, to German as well as Latin words and, at the same time, has perfected the potentiality of music to convey a spiritual message. His name thus became a symbol of church music beyond the boundaries of creeds and nations.

The International Heinrich Schütz Society derives its tasks from Schütz's work, which was created in a period of great affliction and of important changes in the development of human thought. These tasks are research in and performance of the music of Heinrich Schütz and his contemporaries and the promotion of sacred music of the present day. He who follows Schütz's ideal will—perhaps unknown to himself and unintentionally—participate in a world-wide "Concourse through Barriers", because only in the praise of God can the barriers between nations and different creeds be overcome: We in the international and ecumenical Heinrich Schütz Society are striving for ultimate connecting principles without sacrificing the legacy of our historical development.

PERFORMANCES AND PUBLICATIONS

The Heinrich Schütz Festivals give evidence of the concern which the International Heinrich Schütz Society has for the promotion of church music, old and new, in its totality. Exemplary performances, and scholarly lectures are the hallmarks of these festivals.

- | | |
|-------------------------------|--------------------------|
| 1. Berlin-Charlottenburg 1930 | 12. Utrecht 1959 |
| 2. Flensburg 1932 | 13. Stuttgart 1960 |
| 3. Wuppertal-Barmen 1933 | 14. Hamburg 1961 |
| 4. Dresden 1935 | 15. Zürich 1963 |
| 5. Frankfurt/Main 1938 | 16. Coventry-London 1963 |
| 6. Herford 1953 | 17. Lemgo 1964 |
| 7. Uppsala 1954 | 18. Berlin 1965 |
| 8. Amsterdam 1955 | 19. Oberschützen 1966 |
| 10. Düsseldorf 1956 | 20. Kopenhagen 1968 |
| 10. Düsseldorf 1956 | 21. Herford 1968 |
| 11. Bern 1957 | |

Members of the society may purchase tickets to the festival at substantially reduced prices.

Workshops and seminars for the fostering of correct performance practice are held in conjunction with the work of the *Arbeitskreis für Haus- und Jugendmusik e.V.* Kassel. The Heinrich Schütz Weeks were founded by Prof. Paul Gümmer and Prof. Dr. Hans Hoffmann.

PUBLICATIONS OF THE INTERNATIONAL HEINRICH SCHUETZ SOCIETY

1. *Acta Sagittariana*, published since 1963, gives information on the work of the society and announces festivals and other performances of interest. (Sent free of charge to all members.)
2. The volumes *Sagittarius* contain fundamental contributions from the society and its sections. Volume I (1966) contains the addresses delivered at the Heinrich Schütz Festival in Berlin 1965. Members may purchase the volumes at reduced prices.
3. Music Publications and Recordings are sent annually to members free of charge. Beyond this, members may purchase certain music and records at reduced prices.
4. Editions of Complete Works: Heinrich Schütz, Leonard Lechner, and Johann Hermann Schein.
5. Recordings—The Complete "Kleine Geistliche Konzerte 1636-39." (Reduced prices for members.)

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a division of Standard Travel Services, Inc., Fritz Weidhaas, president, 4627 Hampton Avenue, St. Louis, Missouri, has completed all arrangements for this tour. It has done the same for many American college choirs, so that they could be heard around the world. Inquiries are invited.

THE INTERNATIONAL HEINRICH SCHUETZ SOCIETY

is co-sponsor of the tour of the Spandauer Kantorei. You are invited to join this society. For further information about membership in the society and about the Heinrich Schütz Festival at Wittenberg University, Springfield, Ohio on October 27-28, 1967, write to Chantry Music Press, Inc. at Wittenberg University, Box 1101, Springfield, Ohio 45501.

CHANTRY MUSIC PRESS, INC.

at Wittenberg University is the publisher of numerous significant classic and contemporary choral works, including the motet by Heinrich Schütz "The Vine Most Surely I Am."

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Kantorei
Barmen-Gemarke

HELMUT KAHLHÖFER, Director

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821 S. Fourth Street

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Monday, October 16, 1967

8:00 P.M.

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SCHOOL OF MUSIC
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Gardencourt

Emily Davison Recital Hall

October 19, 1967

1:00 P.M.

PROGRAM

Romance in A minor Robert Schumann

Nancy Farmer, oboe (McAninch)
Kay Askren, piano

Vedrai, carino from Don Giovanni Mozart
Batti, batti o bel Masetto from Don Giovanni Mozart

Paula Speechly, soprano (Whitesides)
Margaret Bridges, piano

Violin Concerto No. 4 in D major Mozart
First movement

Elisabeth Updegraff, violin (P. Kling)
Paige Gabhart, piano

Quartet in B-flat, Op. 71, No. 1 Haydn
Vivace

Joan Capra, violin
Pamela Saunders, violin
George Maull, viola
Marsha Williams, cello
(prepared by P. Kling)

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Students in Recital

Davison Recital Hall
October 21, 1967
11:00 A. M.

PROGRAM

French Folk Song Anonymous
Long, Long Ago Bayly

VIOLIN CLASS

Brian Elliott (Ralph) Deborah Parsons (Capra)
Robin Hicks (Gushin) Stephen Williams (Hughes)
Mary Hupp, accompanist

(Prepared by Mary Hupp)

Twinkle, Twinkle Little Star
Variations S. Suzuki

Annette Sutherland, violin (Gushin)
Margo Gushin, accompanist

Waltz Brahms

John Giesel, violin (Hughes)
Lorna Griffitt, accompanist

Minuet No. 1)
Minuet No. 2)
Minuet No. 3) J. S. Bach

Robin Hicks, violin (Gushin)
Mary Rapier, accompanist

Long, Long Ago with Variations . . . T. H. Bayly
Two Grenadiers R. Schumann

Beth Rapier, violin (Gushin)
Mary Rapier, accompanist

Minuetto J. S. Bach

Laura Hughes, violin (Gushin)
Mary Rapier, accompanist

The Wild Horseman, Op. 68, No. 8 . . Schumann

Danae Bixler, piano (Larner)

Mimuet No. 2 Bach

Louise Welch, violin (Hughes)
Lorna Griffitt, accompanist

2 Part Invention in F major . . . J. S. Bach

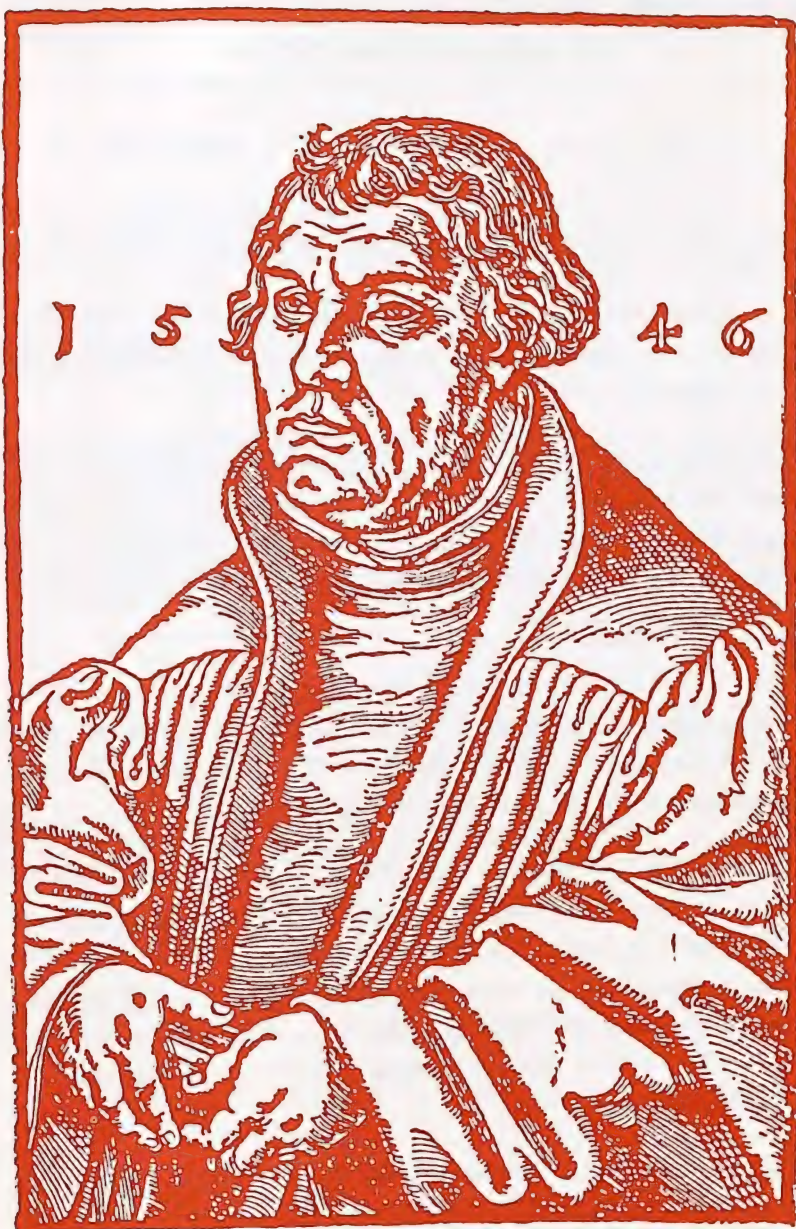
Margie Singler, piano (Larner)

Sonata in G minor, L. 386 Scarlatti

Authelia Roberts, piano (Larner)

Baldwin Piano

Lutheran Reformation Concert



1517 - 1967

Commemorating the 450th Anniversary of
Dr. Martin Luther's Posting of the 95 Theses
CALVARY EPISCOPAL CHURCH

October 22, 1967

3:30 P.M.

The Program

Organ Prelude: "Ein Feste Burg Ist Unser Gott".....H. Walcha

Mrs. Margaret Dickinson, Organist

Program Notes on Cantata 79 by Mr. B. T. Kimbrough, III

Cantata 79: "God, The Lord, Is Sun and Shield.....J. S. Bach

1. CHORUS. God the Lord is Sun and Shield, the Lord gives mercy and glory! No good thing will our God withhold from the Righteous.

2. ARIA (Alto). God is our bright Sun and Shield, God is still our Sun and Shield, still the hope of our salvation; His our thanks and adoration, that He guards His flock so well. He it is will ward and stay us, when our foemen seek to slay us, when there bark the hounds of Hell.

3. CHORALE. Now thank we all our God with hearts and hands and voices; in all His wondrous works forever man rejoices; who from our mother's arms His bounty doth bestow. From childhood on through life His countless blessings grow.

4. RECITATIVE (Bass). Thank God! We know now the certain way to Blessedness! For Jesus has shown it us through His Word and teaching, and so we praise His Blessed Name forever. Yet not a few there are who even now are stumbling 'neath the yoke of faulty doctrine! Ah, pity Thou these pitiful deluded ones! Direct their thought to right behaviour, and lead them as their Guide and Saviour!

5. ARIA (Soprano and Bass). God, ah God, forsake Thy Faithful nevermore! Keep Thy Word a beacon shining, we implore; let our foes no more assail us, we implore; praise we Thee who never fail us.

6. CHORALE. In probity maintain us; in freedom long sustain us, to praise Thy Name forever through Jesus Christ our Saviour.

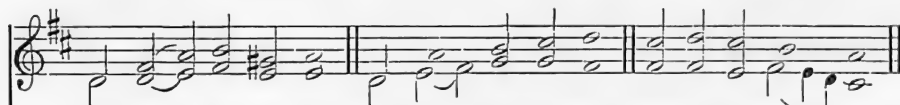
Double Motet: "Ein Feste Burg Ist Unser Gott".....S. Scheidt

At the conclusion of the preceding chorale, the congregation is requested to stand and join the chorus in singing Martin Luther's Reformation Hymn, "A Mighty Fortress Is Our God".

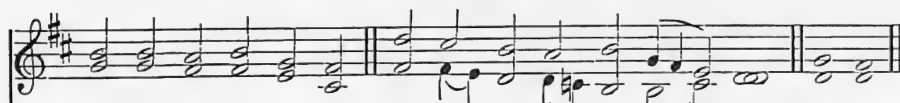
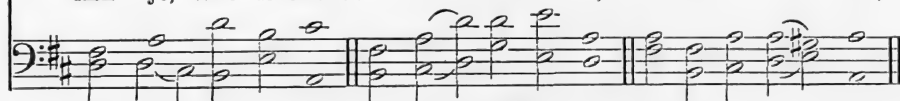
MARTIN LUTHER, 1529



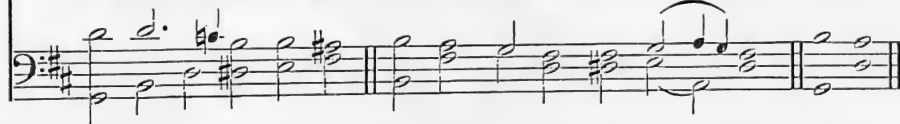
1. {A might-y For-tress is our God, A trust-y Shield and Weap-on;}
 {He helps us free from ev-'ry need That hath us now o'er-tak-en.}
2. {With might of ours can naught be done, Soon were our loss ef-fect-ed;}
 {But for us fights the Val-iant One Whom God Him-self e-lect-ed.}



The old bit-ter foe Means us dead-ly woe; Deep guile and great might
 Ask ye, Who is this? Je-sus Christ it is, Of Sab-a-oth Lord,



Are his dread arms in fight: On earth is not his e-qual.
 And there's none oth-er God; He holds the field for ev-er. A-men.



- 3 Though devils all the world should fill,
 All watching to devour us.
 We tremble not, we fear no ill,
 They cannot overpower us.
 This world's prince may still
 Scowl fierce as he will;
 He can harm us none:
 He's judged, the deed is done,
 One little word o'erthrows him.

- 4 The Word they still shall let remain,
 Nor any thanks have for it;
 He's by our side upon the plain
 With His good gifts and Spirit.
 Take they then our life,
 Goods, fame, child, and wife,
 When their worst is done,
 They yet have nothing won:
 The Kingdom ours remaineth.

Martin Luther, 1529
 Tr. Composite, 1866

Program Notes on Cantata 80 by Mr. B. T. Kimbrough, III

Cantata 80: "A Strong Hold Sure Is God Our Lord"J. S. Bach

1. CHORUS. Our stronghold sure is God our Lord, whose power will never fail us; He keeps us free from all the horde of evils that assail us. Our ever-evil foe would fain work us woe, with might and deep guile he plans his projects vile; on earth is not one like him.

2. ARIA (Soprano and Bass). *Soprano*: Standing alone are we undone, the Fiend would soon enslave us; but for us fights the Mighty One, whom God has sent to save us. Ask ye who this be? Christ Jesus is He! Lord God of Sabbaoth, there is no other God. He can and will uphold us. *Bass*: Every soul by God created, was by Jesus liberated. They who Jesus' standard bear, in his service dedicated, all will in His victory share.

3. RECITATIVE (Bass). Thou child of God, consider what complete devotion the Saviour showed for you in His supreme atonement, whereby He rose triumphant over Satan's horde, and mortal sin and error, and all things base. Let not, then, in your being, the Evil One have any place! Nor let your sins make all the Heaven there within you a dreary desert! Repent you of your guilt in tears, that Christ your Lord, to you be fast united.

4. ARIA (Soprano). Come dwell within my heart, my Jesus, I adore Thee! Bid evil all depart, and let Thine image ever shine before me! Out, sin, how base thou art! Away, sin, how base thou art!

5. CHORALE (Unison). Though fiends appear on every hand, all eager to devour, we need not fear; we can withstand, and baffle all their power. That Archfiend of all, will not now appal! His might is laid low! He cannot strike one blow! One Word from God will down him.

6. RECITATIVE (Tenor). So take thy stand with Jesus' blood-bespattered banner, O soul of mine, and trust thee ever in His power divine! For He will lend His might to gain for thee thy crown of glory. Go joyous forth to fight! If thou but hear God's Word, and do as He commands thee, no foe however mighty can withstand thee; salvation now is sure; thy refuge is secure!

7. DUET (Alto and Tenor). Blest he who praises God, Whose Word will sanctify him; more blessed still is he whose Christian Faith is sound. Forever in him will grace abound, nor can the foe come nigh him; at last will he be crowned, when death shall set him free.

8. CHORALE. The Word of God will firm abide against our foes assailing, for He will battle on our side, an ally never failing. Though they take from me here all that I hold dear I will not complain; their vantage will be vain. God's might is all-prevailing.



Music performed by the Louisville Bach Society. Mr. Melvin Dickinson, director. Soloist: Glenda Wolfe, soprano; Carole Slader, soprano; Mary Lee Farris, alto; Larry Pryor, tenor; Arnold Epley, bass; Roy Woodall, bass.

THE LOUISVILLE ORCHESTRA

MAKING MUSIC SERIES OCTOBER 24, 1967 9:15 and 10:45 A.M.

Michael Charry, Conducting

Program and Cue Sheet

Overture to "Candide" Bernstein

"Fanfare for the Common Man" Copland

"Hymn and Fuguing Tune No. 3" Cowell

1. Basses, Celli, Bassoons and Bass Drum play first four bars of Fuguing Tune.
2. Violins and Flutes play first three bars of Fuguing Tune.
3. Violins and Flutes play same altering rhythm as follows:
First bar: Make first note a quarter, next six as eighths.
Second bar: First note quarter, next four as eighths
(repeating "C"), last note as quarter.
4. Violins and Flutes play same three bars as written.
5. TUTTI: (except trumpets and horns) play first four bars of Fuguing Tune.
6. TUTTI: Entire piece beginning with Hymn.

"Dance Rhythms" Riegger

1. Play first six bars.
2. Same with addition of quarter rest at end of third bar making it a $3/4$ bar.
3. First six as written
4. Entire piece.

"Rhapsody in Blue" Gershwin
(with cut between #18 and "D", 3 bars before # 25)



OPERA

Kentucky Opera Association/Brown Theatre/Louisville

and

The University of Louisville

present

DON GIOVANNI

Opera in Two Acts

Music by W. A. Mozart

Libretto by Lorenzo da Ponte

October 27 and 28, 1967

8:00 p.m.

Brown Theatre

KOA is a member of The Louisville Fund

The Friends and The Kentucky Opera Association express thanks to *EASTERN AIRLINES* for its part in the *JET TO THE MET CONTEST* for junior and senior high school students.

THE STORY

Act I

In front of the Castilian palace of the Commandant of the Knights of Malta, Leporello bewails his fate as servant to the dissolute nobleman, Don Giovanni. From the palace emerges Donna Anna, daughter of the Commandant, frantically struggling to recognize Don Giovanni who had attempted to attack her. When her father rushes out in response to her cries, the Don kills the old man in a duel, then escapes with his servant.

Roaming the neighborhood, the Don chances upon Donna Elvira, a former sweetheart. At first he does not recognize her. As soon as he does, however, he withdraws and leaves her with Leporello. The latter tries to discourage her by reciting his master's staggering list of conquests.

Two youngsters from the country, Masetto and Zerlina dance in with their friends, celebrating their approaching wedding. Giovanni joins the group with Leporello and is attracted by pretty Zerlina. He invites all of them to his villa where he knows he will find an opportunity to be alone with Zerlina. Leporello is to keep Masetto out of the way. Elvira overhears and interrupts his plans by warning the girl against Don Giovanni. Donna Anna and her fiance happen to walk by, whereupon Don Giovanni drags Elvira away for fear that she might disclose his true character. But the orphaned daughter of the Commandant has already recognized the Don as her attacker. Again she cries for vengeance as she describes the events that led to her father's death.

With Leporello attending him, Don Giovanni grooms himself for the feast that is about to begin. In the shadow of Don Giovanni's mansion, Zerlina asks Masetto forgiveness for the fleeting moment when she attracted the attention of such a nobleman. Giovanni arrives and leads the couple into the house. Out of the dark appear Elvira, Anna and Ottavio, masked and robed in dominoes, vowing to punish the Don. Leporello sees them and on the advice of his master, invites them to the ball.

Inside Giovanni's palace the ball is in full swing. When the Don forces Zerlina into an adjoining chamber, her cries for help are heard. The crowd rescues the girl and denounces the Don, who barely makes his escape.

Intermission between Act I and Act II

Don Giovanni wants to serenade Elvira's maid. In order to get Elvira out of the way, the Don exchanges clothes with Leporello and forces him in this disguise to make love to Elvira and take her away. When this is accomplished, Masetto enters with a band of angry and armed peasants in order to punish Don Giovanni. But they are no match for his wits. He sends them away and leaves Masetto behind, badly beaten up. Zerlina hears her lover's cries and hurries in to bring him consolation.

Elvira, believing Leporello to be her beloved Giovanni, meets Ottavio and Anna, and later Zerlina and Masetto. They denounce the Don, until the frightened Leporello unmask. He joins the group in vowing vengeance on his master, and slyly gets away.

Giovanni and Leporello, both having escaped from angry people, happen to meet in a cemetery. There stands the life-size statue of the Commandant. With utmost impudence the Don makes Leporello invite the statue to dinner. To the horrified amazement of Leporello, the statue accepts.

Don Giovanni is enjoying his supper at home when Donna Elvira bursts in and implores him for the last time to reform. But the Don only laughs at her. Rushing from the hall she screams in terror: It is the statue of the murdered statue which is entering the house. After rejecting a last plea to repent, Don Giovanni is summoned to Hell.

All other principals enter to deliver the moral.

CAST

DON GIOVANNI, a young nobleman	<i>Roy Samuelsen</i>
DONNA ANNA	<i>Lila Stuart</i>
DON OTTAVIO,	
betrothed to Donna Anna	<i>William Whitesides</i>
LEPORELLO, servant to Don Giovanni	<i>Roger Havranek</i>
DONNA ELVIRA	<i>Jean Cassady</i>
ZERLINA, a young peasant	<i>Barbara Arnold Smith</i>
MASETTO, betrothed to Zerlina	<i>William Vessels</i>
COMMENDATORE, Donna Anna's father	<i>Charles Lowery</i>
Dancers, courtesy of The Louisville Civic Ballet Company	
Peasants, musicians, KOA chorus.	
The Kentucky Opera Association Orchestra	
Conductor-producer	<i>Moritz Bombard</i>
Costumes	<i>Lucille Paris</i>
	<i>Edith Tigbe, assistant</i>
Scenic Design	<i>Moritz Bombard</i>
Technical Director	<i>Richard Mix</i>
Scenic Artist	<i>Greg Kiser</i>
Lighting Design	<i>Richard Mix</i>
Props	<i>Frank Maxwell</i>
Costumes executed by	<i>Edna Casani,</i>
	<i>Camille Bir and Mary Vessels</i>
Special effects	<i>Ming Tyler Dick</i>
Master Carpenter	<i>Danny Pickerell</i>

The Scene is laid in Seville in the middle of the 17th Century.

ABOUT THE ARTISTS

ROY SAMUELSEN (*Don Giovanni*) looks back on a distinguished career as an opera singer in the United States. He has sung as far West as Santa Barbara, California, and he has appeared in some 41 roles, among them such famous ones as Rigoletto, Mephistopheles, Amfortas, Renato and Scarpia. He is presently one of the most sought-after soloists at the Indiana University's Opera Theatre, and a favorite with KOA audiences for many years. This summer he received glowing reviews for his Figaro in the St. Louis August Opera Festival.

LILA STUART (*Donna Anna*) makes her first appearance with the KOA in "Don Giovanni". Local opera enthusiasts may have heard her last summer in "Rosenkavalier" at the Cincinnati Zoo Opera where she appeared with Elizabeth Schwartzkopf. Miss Stuart has a repertoire of 36 operas. She is on the faculty of Indiana University's School of Music and is, of course, one of the most valuable members of its Opera Theatre.

WILLIAM WHITESIDES (*Don Ottavio*) was chosen a few months ago to sing the leading role in "Lulu" at the National Opera Company's sensational debut in Indianapolis. Though Mr. Whitesides returned from Europe only a few years ago, he has been a member of the San Francisco Opera Company and the Santa Fe Opera Company, has given a New York recital and appeared in many oratorio performances. He needs no introduction to audiences here, who have admired his art in recital and opera.

JEAN CASSADY (*Donna Elvira*) is familiar to Louisville audiences. Although this is her fourth role with the KOA, she is best known for her many recitals and oratorio performances. She has been a member of the music faculties of the Southern Baptist Theological Seminary and Kentucky Southern College.

ROGER HAVRANEK (*Leporello*) is an unusually accomplished actor-singer whom Louisville audiences have been anxious to hear again after his KOA debut as Figaro last year. Since then Mr. Havranek has had the title role in the Indiana University's Opera Theatre production of "Mephistopheles", the enormously complex part of Ox in "Rosenkavalier", the title role of "Don Pasquale" in a Memphis, Tennessee, production, a major role in "The Coronation of Poppea", and a host of others.

BARBARA ARNOLD SMITH (*Zerlina*) first appeared with the KOA last season as Barbarina in "The Marriage of Figaro". The young soprano earned her spurs and was given large roles in "Die Fledermaus" and "The Old Maid and The Thief" with which operas the KOA toured Kentucky last spring and this fall. Mrs. Smith is best known in this area for her many leading roles in musicals, notably her Maria in "West Side Story".

WILLIAM VESSELS (*Masetto*) has just joined the faculty of Georgetown (Ky.) College, where he gave a memorable recital two weeks ago. The KOA is delighted that at long last it has found a true baritone buffo within reasonable distance. Mr. Vessels has sung most of the famous buffo roles, and is equally at home on stage and in the concert hall.

CHARLES LOWERY (*Commendatore*) has appeared in a number of KOA productions. These include "Oedipus Rex", "Orpheus and Eurydice", and "Traviata". As he grows more familiar with the operatic stage, his roles will become more important. His beautiful bass voice is perfectly suited to the short but ever so grateful role of the Commendatore.

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Gentlemen: Tom Bohnert, David Duffy, Mike Davis, Arthur Eve, Bon Eppler, Dean Illig, T. J. McQuillen, Dan Mushegon, Frank Miller, Claude Montgomery, and Claude Sturm.

KENTUCKY
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THE UNIVERSITY OF LOUISVILLE, SCHOOL OF MUSIC, PREPARATORY DEPARTMENT
presents STUDENTS in RECITAL

Emily Dawson Recital Hall, October 28, 1967, 11:00 A. M.

PROGRAM

The Hippopotamus
The Funny Eskimo

Waxman
Stevens

Kim Zingraff, piano (D. Owen)

Spanish Guitars)
Dancing Doll)

Clark

Sophia McCrocklin (McGrath)

Freight Train)
Whippoorwill)

Clark

Edwin David (McGrath)

Walking Like Elephants)
Rain)

Clark

Brenda Shearn (McGrath)

French Folk Song

John Zehnder, violin (Hughes)
Mary Wilanna Smothers, accompanist

Little Prelude in F major

J. S. Bach

Mary Julian Rapier, harp (Kling)

Drink To Me Only With Thine Eyes
Bourree

English Folk Tune
J. S. Bach

Ann Roederer, piano (Bridges)

Rhythmland Express
Warsaw Mazurka

M. Carman
F. Chopin

Mark Elliot, piano (Tantillo)

Children's Game
Minuet in D minor

Bela Bartok
J. S. Bach

Lynn Warrick, piano (Levin)

The Wild Horseman, Op. 68, No. 8

Schumann

Danae Bixler, piano (Larner)

Bourree

Handel

John Giesel, violin (Hughes)
Mary Wilanna Smothers, accompanist

March in D major

J. S. Bach

Peter Cummings, piano (Tantillo)

Minuet in G major

J. S. Bach

Lucia Gennaro, piano (Tantillo)

Sonatina

W. Duncombe

Vivace, Trumpet Minuet, Hunting Jig
Russian Dance
Merry Elf

Alexandre Tansman
Jeanne Connor

Janice Nickels, piano (Larner)

Lullaby)
Allegro)

Suzuki

Linda Harmon, violin (Hughes)
Mary Wilanna Smothers, accompanist

Minuet

Boccherini

Kim Howard, violin (Hughes)
Mary Wilanna Smothers, accompanist

Humoreske

Dvorak

Anne Heckman, violin (Hughes)
Mary Wilanna Smothers, accompanist

Fiddlin' Joe

Douglas Moore

Molly McCarthy, piano (Tantillo)

J. S. Bach

Prelude in A minor

Elizabeth Stablesin, piano (Ossman)

The
Baldwin
Chorale

William Dalrymple, Director

Eva Lewis, Accompanist

Sacred
Contemporary
Music

CHRIST CHURCH CATHEDRAL

Sunday, October 29

3:30 P.M.

J. Wise

E. Lewis

J. Baker

R. Olds

M. Hanks

N. Zanone

M. Wilson

D. Wehunt

S. Hodges

E. Haswell

C. Showalter

J. Wigginton

I

Draw Near and Hear My Prayer	Haydn Morgan
Alleluia	Marilyn Rinehart
The King of Love My Shepherd Is	Nevett Bartow
Glory and Honor	Fred Bock

II

Where'er I Go, Whate'er My Task	Richard Hillert
Our Soul Waits for the Lord	George Heussenstamm
Choral Variations on Ah, Holy Jesus	arr. Roger Petrich
From the Bay Psalm Book	Jean Berger

- I. Psalm 47: Clap Hands, All People
- II. Psalm 23: The Lord to Me A Shepherd Is
- III. Psalm 150: Praise Ye the Lord

INTERMISSION

III

Five Hymns in Popular Style	John Gardner (for Malcolm Williamson)
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- 1. Brightest and best of the sons of the morning
- 2. Savior, again to thy dear name we raise
- 3. Nearer, my God, to thee
- 4. Abide with me
Dolores Wehunt, Contralto
- 5. Fight the good fight with all thy might

IV

Make Haste, O God, to Deliver Me	P. Peter Sacco
--	----------------

THE BALDWIN CHORALE

. . . . organized in mid-summer '67, has as its aim: a perfection in choral singing attained by THE CHORALES of our time . . . and a contribution to the culture of Louisville thru choral music of a diversified nature that otherwise might not be heard by the general public.

It is believed a small group can better fulfill the need of competent singers for self expression and, in time, be a worthwhile organization for its listeners as well as its own sake.

We need and encourage your support. Financial assistance will be appreciated. Offering plates will be at the rear of the Cathedral if you wish to contribute. We would also like to encourage invitations for performance.

LOUISVILLE COMMUNITY CONCERT ASSOCIATION

presents

Season 1967-1968

MEMORIAL AUD.

NOVEMBER 2, 1967



JEROME HINES

BASSO

ALEXANDER ALEXAY *at the Piano*

JEROME HINES, outstanding Metropolitan Opera star, has become the first American-born bass in forty years to win world-wide acclaim in the great roles of the repertory.

His triumphs include a tour of the Soviet Union, where he became the first American-born interpreter of the Moussorgsky masterpiece, "Boris Godounov."

The six-foot-six basso came to the Metropolitan during the 1946-47 season. The sheer beauty of his voice, dubbed "velvet" and "golden" by New York critics, netted him an immediate success. Through the following seasons, Hines became equally well known for the depth and power of his operatic portrayals. Today, he is firmly ensconced at the very top of his profession.

Hines has sung as soloist with all the major

(Continued on Page 4 of Program)

PROGRAM

1. Is Not His Word Like a Fire, from "Elijah"

Felix Mendelssohn

Invocazione de Orfeo

Jacopo Peri

Orpheus sings this invocation to the world of light
as he returns from the land of shadows.
Rejoice at my singing, O verdant forest,
Rejoice, O beloved hills, and all around
Echo will answer from the hidden valleys.
Revived is my beautiful Sun, adorned with rays;
And with bright eyes, which put Delos to shame,
She redoubles the fire in the souls and the light
of day,
And enslaves to love Earth and Heaven.

What Land is This, from "Hercules"

George F. Handel

2. Der Floh

Ludwig van Beethoven

A king lived long ago who kept a fine fat flea and
cherished him as dearly as a son. He sent for his
tailor to make him a doublet. So the flea was
clothed in taste — dressed in velvet, a riband on
his shoulders, a jeweled order, too. Ha, ha. A
minister he made him; a diamond star he wore,
and all his poor relations got orders galore. The
courtiers, male and female, no longer were gay.
The queen and her ladies were pestered night and
day. To scratch they were forbidden, no matter
how hard the flea did bite. But we, when we are
bitten, we know how to scratch and kick!

Der Doppelgänger

Franz Schubert

The night is still . . . the streets are sleeping . . .
She used to live in yonder house;
Though long ago she left the city,
The house still stands in the same place.
Who is that man? He looks aloft,
I shudder when I see his face,
The moonlight shows me my own features.
Thou wraith, thou pallid fellow!
Why dost thou ape the pains of love
That tortured me in these surroundings,
Through many nights in olden times?

Der Erlkönig

Franz Schubert

The father rides through the night with his sick
child in his arms. The child, in his delirium, sees
the Erl King beckoning to him and is terrified.
The father tries to reassure him, saying that what
he sees is only a wind-driven tree. Then the voice
of the Erl King is heard by the child—first plead-
ing with him to come—then menacing. The child
cries out in terror! The father shudders, and
hastens on; at last he reaches the courtyard of his
home. Looking down, he sees that the child in his
arms is dead.

3. Vittoria, vittoria mio core

Giacomo Carissimi

Victorious my heart is and tears are in vain,
For love now has broken its shackles in twain.
The false one is vanquished, her glances amuse
me,
Deception no longer with arts can confuse me,
No falsehood nor sorrow oppress me with rigor,
The flame once so cruel has spent all its vigor.
Victorious is my heart!

I Due Tarli

Riccardo Zandonai

**La Calunnia, from
"The Barber of Seville"**

Gioacchino Rossini

Basilio, music master and master of intrigue, tells Rosina's guardian that calumny will make her reject her love, a calumny that begins like a howling tempest until, all fury gathered, it falls on its helpless victim.

INTERMISSION

This part of the program will be dramatized
by Mr. Hines with costume and make-up.

4. Arias from "Don Giovanni" *Wolfgang A. Mozart*

Madamina (Leporello)

Leporello, servant to Don Giovanni, shows Donna Elvira a long catalogue of the victims of his gay lord, and assures her that she is neither the first, nor will she be the last.

**Deh vieni alla finestra
(Don Giovanni)**

Don Giovanni serenades Donna Elvira—"Open thy window."

**Finch' han dal vino
(Don Giovanni)**

Don Giovanni orders wine to flow for all while he tarries with the peasant girl Zerlina.

5. PIANO SOLOS

**Minstrels
Arabesques No. 1**

Claude Debussy

Three Preludes

George Gershwin

ALEXANDER ALEXAY

**6. Scene from
"Boris Godounov"
(Sung in Russian)**

Modest Moussorgsky

Tsar Boris reigned over Russia six years, his guilty conscience drove him to utter insanity. He was constantly haunted by the child Dmitri whom he had murdered to gain the throne. His unending prayers to God for forgiveness seemed in vain as the Russian people, plagued by countless miseries, blamed all on the guilty Tsar.

Through the conniving schemes of Prince Shuisky, Boris was stricken with a fatal attack. Calling for his son, he bids a tender farewell, instructing him how to be a good Tsar. Dying, he is gripped by fear of God's judgment—his last cry is for mercy, and he finally finds peace with God in death.

PROGRAM COMMENTS

Tonight's dramatized concert, presented by the internationally acclaimed basso, JEROME HINES, represents an innovation for the modern theatre. Drawing from his vast experience in the opera and concert field, Mr. Hines is the first vocal artist to have successfully added the dimension of movement to the traditional recital. The popularity of his fresh and bold concepts have been proven by a succession of standing ovations from audiences in over 100 American cities during the past three seasons. Particularly stunning is his portrayal of the dying Tsar Boris, which he performed at the Bolshoi Opera in Moscow in 1962 and repeated there again recently.

JEROME HINES

(Continued from Page 1 of Program)

orchestras of the United States, Europe and South America. He records on both the London and RCA Victor labels, and has also become a television favorite. Some years ago, he invaded yet another branch of the music field, when he composed the religious opera, "I Am the Way," based on the life of Christ.

The singer is married to former soprano Lucia Evangelista. The couple make their home in New Jersey with their four boys.

The Steinway is the official piano of the Louisville Community Concert Association. The Steinway is sold at *Shackelton's*.

RCA Victor Records

**MR. HINES is managed by
HUOK ATTRACTIVE INC.
730 FIFTH AVENUE
New York, N. Y. 10019**

THE UNIVERSITY OF LOUISVILLE

SCHOOL OF MUSIC

Preparatory Department

presents

Students in Recital

Davison Recital Hall
November 4, 1967
11:00 A. M.

PROGRAM

The Little Beggar French Melody
Train Coming Clark Library
London's Bells English Folksong

Emanuela Fogle, piano (Larner)

Bourrée J. S. Bach

David Lang, piano (Larner)

The Old Mill Wheel Clark Library
Pop Goes the Weasel American Folksong
Very Important Person Harris

Matthew Hicks, piano (Larner)

Children's Song
French Folk Song

John Kennedy, violin (Ralph)
Mrs. Kennedy, accompanist

Long, Long Ago T. H. Bayly
Allegro Suzuki

Brian Elliott, violin (Ralph)
Lorna Griffitt, accompanist

Hunter's Chorus Weber

Leigh Anne Jones, violin (Ralph)
Mrs. Jones, accompanist

Ship Ahoy! Berenice Bentley

Nancy O'Callaghan, piano (Larner)

Spanish Gypsies William Gillock

Rebecca Orem, piano (Larner)

Steinway Piano

THE UNIVERSITY OF LOUISVILLE

SCHOOL OF MUSIC

Preparatory Department

presents

JANICE NICKLES, Pianist

REX BRACE, Pianist

Students of Christine Larner

Emily Davison Recital Hall
November 5, 1967
2:30 P. M.

PROGRAM

Ship Ahoy! Berenice Bentley

Sonatina W. Duncombe

Vivace

Trumpet Minuet

Hunting Jig

Dresden China Figures)

Russian Dance) Alexandre Tansman

Merry Elf Jeanne Connor

Janice Nickles

Suite in G minor G. F. Handel
Allemande

Sonatina in F major, Op. 20, No. 3 . . . Kuhlau
Allegro con spirito

Contra-Dance No. I Beethoven-Seiss

A Folk Song)

Etude) Khachaturian

Rex Brace

Steinway Piano

UNIVERSITY OF LOUISVILLE

SCHOOL OF MUSIC

presents

STUDENTS IN CONVOCATION

Gardencourt
Emily Davison Recital Hall
November 9, 1967
1:00 P. M.

SCHOLARSHIP AWARDS
1967 - 68

TRUSTEES

Jerry Lyon
Elisabeth Updegraff

ZUDIE HARRIS REINECKE AWARD

Elisabeth Updegraff

MR. AND MRS. CLARENCE J. HELLMAN AWARD

Frank Callaway, senior; Frances Morris, junior

ALUMNI SCHOLARSHIP

Robert Goodlett, II

SIGMA ALPHA IOTA AWARD

Margaret Bridges

DWIGHT ANDERSON MEMORIAL SCHOLARSHIP

Mary Lee Farris

MARGARET MULDOON NORTON HARP SCHOLARSHIP

Pamela Stutzke

DELTA OMICRON AWARD

Mary Lee Farris

PRESSER FOUNDATION SCHOLARSHIP

James Dorman Huggins, Jr.

MUSICIANS UNION MEMBERS AND LEAGUE OF MUSICIANS WIVES SCHOLARSHIP

James Debth

HELEN BOSWELL MEMORIAL SCHOLARSHIP

Theodore Blondell

GERALDINE SEID

Margaret Bridges, Laura Hefley, Donna Kelly,
Barbara Meek, Carol Pitts, George Rapier

MARGARET GILBERT WHITNEY MEMORIAL SCHOLARSHIP

Randell Croley

PROGRAM

Zigeunerlieder, Opus 103 Brahms
He, Ziegeuner, greife in die Saiten ein!
Hochgetürmte Rimaflut
Wisst ihr, wann mein Kindchen
Lieber Gott, du weisst
Brauner Bursche

Margaret Bridges, mezzo-soprano (Whitesides)
Elizabeth Hostetter, piano

Chauson dans la Nuit Carlos Salzedo

Pamela Stutzke, harp (T. Kling)

Connais-tu le pays from Mignon Ambroise Thomas
Pauline's Aria from Pique Dame Tchaikovsky

Mary Lee Farris, mezzo-soprano (Smith)
Elizabeth Hostetter, piano

Concerto in d minor, Op. 22 Wieniawski
First movement: Allegro moderato

Barbara Meek, violin (P. Kling)
Margaret Bridges, piano

Steinway Piano

KENTUCKY MUSIC TEACHERS ASSOCIATION

and

AMERICAN STRING TEACHERS ASSOCIATION
(Kentucky Chapter)

presents

the KENTUCKY ALL-COLLEGE STRING ORCHESTRA

FREDERIC BALAZS
conductor

Gardencourt
University of Louisville School of Music
Louisville, Kentucky
Sunday, November 12, 1967
8:00 P.M.

PROGRAM

ADAGIO for strings

SAMUEL BARBER

CONCERTO GROSSO ("Christmas")

CORELLI

Vivace - Grave

Allegro

Adagio - Allegro - Adagio

Vivace

Allegro

PASTORALE - Largo

Concertino:

Pierre Jean, violin

Michele Wright, violin

Susan Lovell, violoncello

KENTUCKIA (1956)

FREDERIC BALAZS



The University of Louisville School of Music

1967-68

SCHOLARSHIP CONCERTS

For the benefit of the School of Music Scholarship Fund

EMILY DAVISON RECITAL HALL

Gardencourt, University of Louisville, Alta Vista Road

PROGRAMS

FRIDAY, NOVEMBER 17
8:30 p.m.

SUNDAY, NOVEMBER 19
3:30 P.M.

GRACE WHITNEY, Cellist
MARY MITCHELL RAPIER, Pianist

FRIDAY, MARCH 1
8:30 P.M.

SUNDAY, MARCH 3
3:30 P.M.

An All DEBUSSY Program

TAKA KLING, Harpist
PAUL KLING, Violinist
MARY MITCHELL RAPIER, Pianist
FRANCIS FUGE, Flutist
and
THE LOUISVILLE STRING QUARTET

FRIDAY, APRIL 5
8:30 P.M.

SUNDAY, APRIL 7
3:30 P.M.

UNIVERSITY OF LOUISVILLE CHOIR
ITALO TARANTA, Conductor

Admission to SCHOLARSHIP CONCERTS, open to all subscribers by invitation
Minimum subscription, \$7.00 for the series

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Jack Roby, and Mrs. Joseph (Ruth) Morton

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Mrs. Richard Priest Dietzman
2223 Millvale Road
Louisville, Kentucky 40205
Telephone: 454-4497

Scholarship Benefit Concert



The University of Louisville School of Music

presents

GRACE WHITNEY

cellist

and

MARION HALL

pianist

NOVEMBER 17, 1967 — 8:30 P.M.

AND

NOVEMBER 19, 1967 — 3:30 P.M.

EMILY DAVISON RECITAL HALL
GARDENCOURT, ALTA VISTA ROAD

In Memoriam

CHARLES J. LETZLER

Charles J. Letzler's (1882-1967) contribution to music in Louisville was a great one. As a teacher he produced scores of fine violinists. As a performer, he played a key role in chamber music and orchestral performances in Louisville from the turn of the century until very recently. He was the first concertmaster of the Louisville Orchestra and head of the violin department of the School of Music of the University of Louisville until retirement age. Then with characteristic modesty, he cheerfully served as assistant concertmaster of the Orchestra for another decade. He continued his violin teaching as long as his strength permitted. His was truly an example of dedication to high ideals and service to his community that is quite unusual and one that we gratefully recognize.

SCHOLARSHIP CONCERT

November 17-19, 1967

GRACE WHITNEY, Cellist

MARION HALL, Pianist

Program

SONATA Opus 119 PROKOFIEFF
Andante grave
Scherzo - Moderato
Allegro ma non troppo

SONATA—G minor, Opus 5, NO. 2 BEETHOVEN
Adagio - Allegro molto
Rondo

INTERMISSION

ADAGIO LOCATELLI
PIECE en forme de Habanera RAVEL
PAMPEANA—NO. 2 GINASTERA

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Mr. and Mrs. Benjamin Owen
Mr. and Mrs. Leon Rapier
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Mr. and Mrs. Garner Rowell
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Mrs. James F. Thomas
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Mr. and Mrs. Norman C. Updegraff
Mr. and Mrs. James B. Wakefield
Mr. and Mrs. Whaley, Sr.
Dr. and Mrs. Robert S. Whitney
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Miss Willa Fae Williams
Mr. and Mrs. David J. Wilson
Dr. and Mrs. William C. Wolfe
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Mr. and Mrs. Allen E. Zimmer

THE UNIVERSITY OF LOUISVILLE

SCHOOL OF MUSIC

Preparatory Department

presents

Students in Recital

Davison Recital Hall
November 18, 1967
11:00 A. M.

PROGRAM

Twinkle, Twinkle Variations

Violin Class (Ralph)
Karen Basham, accompanist

Children's Song French Folk Song

John Kennedy, violin (Ralph)
Karen Basham, accompanist

Lullaby Children's Song

Mary Leigh Wooten, violin (Ralph)
Karen Basham, accompanist

Lullaby Folk Song
Cuckoo German Folk Song

John Zehnder, violin (Hughes)
Carol Hughes, accompanist

Sonatina, Op. 45, No. 1 André
Andante
Rondo

Danae Bixler and Debra McNeese, piano
(Larner)

Harpsichord Sonata William Gillock

Anne Towery, piano (Larner)

Minuet No. 2 Bach

Violin Class: Karen Lowry, Louise Welch,
Elizabeth Dennis (Hughes)
Lorna Griffitt, accompanist

Gavotte Mignon Thomas
Two Grenadiers Schumann

Lael Keen, violin (Hughes)
Lorna Griffitt, accompanist

Minuet Bach

Frances Miller, violin (Hughes)
Lorna Griffitt, accompanist

Gavotte Bach

Anne Heckman, violin (Hughes)
Lorna Griffitt, accompanist

American Folk Dance William Gillock

Danae Bixler, piano (Larner)

Sonatina John Jones
Masked Ball William Gillock

Debra McNeese, piano (Larner)

UNIVERSITY OF LOUISVILLE
SCHOOL OF MUSIC

Gardencourt

Emily Davison Recital Hall

November 30, 1967

12:30 P.M.

PROGRAM

An die Musik
Lachen und Weinen Schumann
Nähe des Geliebten

Mary Grace Money, mezzo-soprano (Whitesides)
Ann Breene, piano

Concerto in C Haydn
Allegro Spiritoso

Kay Feddern, oboe (McAninch)
Elizabeth Hostetter, piano

Sonata III Johann Ernst Galliard
Largo
Allegro

Joyce Fultz, bassoon (McAninch)
Kay Feddern, piano

Le Charme Ernest Chausson
Beau Soir Claude Debussy
Mandoline Claude Debussy

Joe Brown, baritone (Whitesides)
Paige Gebhart, piano

Sonata in C Major F. F. F.
Largo
Allegro
Andante
Allegro assai

Donald Shumate, bass trombone (Lyon)
Steve Worshtil, piano

Two Instruments

Morton Feldman

Frank Callaway, French horn (Ball)
Marsha Williams, Violoncello

Concerto in A, K. 622

Mozart

First movement: Allegro

Orval Oleson, clarinet (Livingston)
Elizabeth Hostetter, piano

Sonata, Opus 105

Chopin

Mit leidenschaftlichem Ausdruck

Joan Capra, violin (Kling)
Eduard Perrone, piano

Steinway Piano



THE KENTUCKY OPERA ASSOCIATION

Sixteenth Season

TOSCA

December 1 and 2, 1967

Brown Theatre

8:00 p.m.

K.O.A. is a member of the Louisville Fund

TOSCA

The Friends and the Kentucky Opera Association express their appreciation to *EASTERN AIRLINES* for its part in the *JET TO THE MET CONTEST* for junior and senior high school students.

THE KENTUCKY OPERA ASSOCIATION

and

THE UNIVERSITY OF LOUISVILLE

present

TOSCA

Opera in three acts

Music by

Giacomo Puccini

Libretto by

Giacosa and Illica

Sung in Italian

Under the artistic direction of

MORITZ BOMHARD

THE KENTUCKY OPERA ASSOCIATION ORCHESTRA

and

THE KENTUCKY OPERA ASSOCIATION CHORUS

THE STORY — TOSCA

ACT I: Angelotti, an aristocratic liberal, has escaped from prison and hides in the Attevant Chapel in the Church of Saint Andrea where the famous painter Mario Cavaradossi is at work on a mural of the Magdalene. The artist discovers the refugee and because he, too, is an enemy of the regime presided over by the cruel Baron Scarpia, promises to help him. The glamorous opera singer Floria Tosca, Cavaradossi's love, arrives. She accuses the painter of infidelity with the model in his mural, but he comforts her and arranges a rendezvous that night at his villa. Tosca leaves, and Mario takes Angelotti away to hide him. The Sacristan enters with news that Napoleon has been defeated at Marengo and a Te Deum is to be celebrated in the Church. The choir boys' joy is interrupted by the arrival of Scarpia and his guards seeking Angelotti. Tosca returns to tell Cavaradossi that she must sing that evening, and Scarpia, using a fan dropped by Angelotti's sister in the family chapel, plays on her jealousy to make her reveal any knowledge of Angelotti's whereabouts.

ACT II: Scarpia, in his apartments where Tosca is expected, questions Cavaradossi who has been brought in by Spoletta, his agent. He sends Mario to be tortured, at which point Tosca arrives. Hearing his cries of anguish, she reveals Angelotti's hiding place. Cavaradossi is brought back and rejects her for her betrayal. Sciarrone rushes in, relates that Napoleon has not been defeated but has triumphed. Scarpia condemns Cavaradossi to death and he is led away. Tosca pleads for his life which Scarpia says he will grant if she submits to him. He instructs Spoletta to carry out the pretense of an execution. He writes a safe conduct passage for the lovers and turns to claim his prize. Tosca stabs him.

ACT III: Cavaradossi, awaiting death, is writing a final letter to Tosca when she appears with her great news. The firing squad enters and the "pretended" execution takes place. Alone, Tosca rushes to Cavaradossi's body and discovers that Scarpia has played his final trick. Mario is indeed dead. Hearing the approach of the guards, she jumps from the parapet.

KENTUCKY OPERA ASSOCIATION CHORUS

Ladies: Mary Frances Block, Lois Crawford, Barbara Crouch, Kathy Erickson, Betty Frank, Marjorie Hanks, Janice Jones, Sue Jones, Cindy Merriman, Dorothy Milby, Lucille Paris, Cathy Pinto, Grayce Plymale, Edith Tighe, Joan Vobbe, Nancy Zanone.

Gentlemen: John Baker, Lee Botts, David Duffy, Rick Hartlege, Dean Illig, T. J. McQuillen, Frank Miller, Jr., Daniel Mushegan, Carl B. Sturm, David Thomas.

CHILDREN'S CHORUS, FLOYD CENTRAL HIGH SCHOOL

Mark Bickers, Joyce Geltmaker, Donna LaFollette, Martha LaFollette, Elaine Lilly, Paula Marquet, David Miller, Elaine Naville, Jay Patty, Joel Welker.

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CHILDREN'S CHORUS, FLOYD CENTRAL HIGH SCHOOL

Mark Bickers, Joyce Geltmaker, Donna LaFollette, Martha LaFollette, Elaine Lilly, Paula Marquet, David Miller, Elaine Naville, Jay Patty, Joel Welker.

ABOUT THE ARTISTS

JANET PAVEC (Tosca) is one of the rare performers who is equally at home in the legitimate theatre and on the opera stage. She has played the leading roles in such Broadway productions as "Fanny" and "Camelot". She has sung with the Metropolitan Opera Company, the New York City Opera, and the opera companies of Pittsburgh, Fort Worth, Cincinnati and San Francisco. In addition, she has appeared in concert and recital throughout the United States and Great Britain

JEROME LOMONACO (Cavaradossi) is the winner of a Ford Foundation grant and a Rockefeller grant. He made his debut with the New York City Opera in 1962 and has since sung leading roles with the opera companies of Houston, San Francisco, Baltimore, Toledo, Cincinnati and others. He has appeared as soloist with some of the leading symphony orchestras of the country.

ROY SAMUELSEN (Scarpia) has had a distinguished career as an opera singer. He has appeared in various cities in the United States in some forty-one roles, including the famous ones of Rigoletto, Mephistopheles, Amfortas, Renato and the Flying Dutchman. He is at present one of the most sought after soloists at Indiana University's Opera Theatre, and a favorite with K.O.A. audiences.

WILLIAM VESSELS (The Sacristan) has just joined the faculty of Georgetown (Ky.) College, where he recently gave a memorable recital. He has sung most of the famous buffo roles and is equally at home on stage and in the concert hall. This is Mr. Vessels' second appearance with the K.O.A.

RAY MCCORMICK (Angelotti) is a graduate music student at the Southern Baptist Theological Seminary. Until a few years ago Mr. McCormick prepared for a career in the scientific field. It was almost by chance that he found he possessed not only a beautiful baritone voice, but a remarkable talent for music. This will be his first appearance with K.O.A.

EDWARD KEITH BAKER (Spoletta) is another young artist who is thoroughly familiar with legitimate theatre. Before becoming a student at the University of Louisville School of Music he played in the Shakespeare Festival in N. Y. Last summer Mr. Baker directed Shakespeare in Central Park for Louisville.

MARY LEE FARRIS (Shepherd Boy) is a senior at the University of Louisville School of Music. She was a winner in the 1967 Metropolitan Regional Auditions for Kentucky. Miss Farris made her first appearance with K.O.A. last season in "La Traviata"

KENTUCKY OPERA ASSOCIATION

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LOUISVILLE COMMUNITY CONCERT ASSOCIATION

presents

Season 1967-1968

MEMORIAL AUDITORIUM

DECEMBER 2, 1967.



DAVID BAR-ILLAN

PIANIST

YOUNG Israeli pianist David Bar-Illan made his debut with the New York Philharmonic in January 1960 in a performance of the Liszt Piano Concerto No. 1 in E Flat Major, and won unanimous praise from the New York press. *The New York Times* described him as having the "panache of an assured young virtuoso," and the *Herald Tribune* praised his "thorough technical mastery and polish, constantly musical tone . . . and sensitive communication of mood." The *World-Telegram and Sun* summed it up as "virtuoso brilliance . . . eloquent displays of temperament, tone and technique. This boy can play!"

This reception by the New York press was an affirmation of Bar-Illan's high standing on the international music scene. He has appeared with

(Continued on Page 4 of Program)

COMMUNITY CONCERTS
Division of
COLUMBIA ARTISTS MANAGEMENT INC.
West 57th Street, New York, N. Y. 10019

PROGRAM

1. Gavotte and Variations

Jean Philippe Rameau

A distinguished theorist and keyboard artist as well as composer of real invention and originality, Rameau represents a period in French musical art which was elegant in diction and refined in feeling. His compositions reveal a beauty of structure and clarity of thought which endear them to all who respond to true sensibility in art. Along with the majority of Rameau's work, the Gavotte with six variations, filled with piquant rhythms and ingenious harmonies, was destined to leave its mark on the eighteenth century keyboard style.

HEROIC VARIATIONS

~~Sonata in C major,~~ Opus 2, No. 3

Ludwig van Beethoven

Allegro con brio
Adagio
Allegro
Allegro assai

Beethoven's Sonata in C major is part of a group of three sonatas, Opus 2, written in the first of the three periods into which the composer's work is most often divided. The Sonata, dedicated to Haydn, falls easily into the classical tradition of Mozart and Haydn. The four-movement structure is typical of the 18th century sonata form and there is only a very slight departure within the texture of the music itself which identifies the revolutionary spirit later to emerge in Beethoven's transitional period.

2. Ballade in G minor, Opus 118, No. 3

Johannes Brahms

Capriccio in G minor, Opus 116, No. 3

While most of the great composers progressed from small forms to big ones, Brahms seems to have grown in the opposite direction. In his piano music the long and over-developed sonatas of his youth gave place to the intimate and highly individual expressions of the "Klavierstück" — the Intermezzi, Capricci, Ballades, etc., of his later period. He gave the name "Capriccio" to the lighter and more whimsical works to differentiate them from the slower ones which he called "Intermezzi."

Pastorale and Toccata

Paul Ben-Haim

The oriental melodies of the shepherd's primitive flute, echoed by the barren rocks of the mountains of Galilee, provide a placid lazy atmosphere for the *Pastorale*. The *Toccata*, based on the traditional folk dance of Israel — the "Hora" — is a veremounting crescendo of dynamics and rhythm.

INTERMISSION

**3. Nocturne in F major,
Opus 15, No. 1**

Frederic Chopin

An enterprising publisher, giving rein to his imagination, entitled the three Nocturnes of Opus 15 "The Zephyrs," while the poetically inclined Ehlerst likened the triplets that ornament the theme of the F major to "the brushing of gentle butterfly wings." However, it is doubtful whether Chopin had other thought than the creation of another of his "Night Pieces," in which the mood is contemplative, the landscape moonlit and serene.

**Mazurka in A minor,
Opus 17, No. 4**

Chopin

The mazurka was a peasant dance (sometimes sung as well as danced) which originated in the district of Mazovia. Liszt tells us that while Chopin "preserved the rhythm of the dance, he ennobled its melody and enlarged its proportions, weaving into its tissues harmonic lights and shades which were as new as the themes to which he adapted them." Chopin wrote 56 Mazurkas. The characteristic rhythm has three beats to a measure, with a decided accent on the third as well as the first beat.

Three Etudes

Chopin

James Hunker, the famous American authority on music, in his biography of Chopin calls his Etudes a gigantic work. Although they are Etudes, each having a certain aim for the student, they are nevertheless concert-pieces, for their real value lies in their unique musical beauty, which makes one forget all purely technical considerations in realization of Chopin's creative genius.

**Fantasia quasi Sonata:
Après une lecture de Dante,
from "Années de Pèlerinage:
Italie"**

Franz Liszt

The great Hungarian piano virtuoso and composer, Franz Liszt, wrote several sets of piano pieces under the title "Years of Pilgrimage." The "Fantasia quasi Sonata" belongs to the volume entitled "Italy." Liszt was a passionate lover of the literary work of the great Italian poet Dante and carried a copy of "The Divine Comedy" with him wherever he went. This "sonata" was inspired by a reading of the poet, as is indicated by the sub-title: "after reading Dante," and it is not difficult to imagine the wailing of the souls of the Damned in Hell, the howling winds, the dramatic passage from one to another of the Seven Circles of Hell, or the glimpses of Divine Beatitude when the poet's soul ascends to Paradise. Technically, this work exhausts the resources of the piano and achieves enormous orchestral effects. Liszt depends for his formal unity upon a process known as "theme transformation," and though the piece is known as a sonata, it bears little relationship to the sonatas by Haydn, Mozart and Beethoven.

DAVID BAR-ILLAN

(Continued from Page 1 of Program)

the great orchestras of Boston (Leinsdorf), Philadelphia (Ormandy), Cleveland (Szell), Cincinnati (Rudolf), Minneapolis, Indianapolis (Solomon), Los Angeles (Green), Baltimore (Adler), San Antonio (Alessandro), Atlanta (Sopkin), New Orleans (Torkanowsky), as well as with the New York Philharmonic (Mitropoulos, Krips), and with the great European orchestras: the Berlin Philharmonic, the Amsterdam Concertgebouw and the Royal Liverpool Philharmonic. In addition to all these he has made recital tours of the United States and Canada, all the major European and South American countries, and Israel.

Mr. Bar-Illan's first major appearance on the international stage took place in his native Israel when he introduced Robert Starer's second piano concerto, written especially for him, with the distinguished Israel Philharmonic. The guest conductor on that occasion was Dimitri Mitropoulos who immediately, and successfully, urged Leonard Bernstein to engage Mr. Bar-Illan for an appearance with the New York Philharmonic the following season. A year after his New York Philharmonic debut, Mr. Bar-Illan opened the season of the great Berlin Philharmonic under the direction of Karl Boehm in such fashion that the same orchestra and conductor invited him to team up with them again three months later on the stage of Carnegie Hall in New York in the final offering of the orchestra's third American tour. A few weeks later the pianist appeared in a Carnegie Hall recital which was described by the *Herald Tribune's* senior critic as "a very distinguished recital by a very young but very mature artist."

It was during that season (1961-62) that Mr. Bar-Illan made a sensational appearance as a replacement for Emil Gilels in Amsterdam. Invited via trans-Atlantic phone call to substitute for the Russian virtuoso, who had just cancelled his appearance, Mr. Bar-Illan arrived in Amsterdam on the day of the concert and performed the Liszt concerto with the Concertgebouw orchestra under the direction of Carlo Maria Giulini. The ovation was so overwhelming that the pianist was obliged to break a Concertgebouw tradition and play solo encores at an orchestral concert. The critics called it "a shattering experience" and described Mr. Bar-Illan as "already among the

greatest of the great." He was immediately re-engaged for the following season.

In March 1964 he again appeared in New York—this time with the Cincinnati Orchestra. The critics termed his appearance "one of the most spectacular of the season." (Biancolli, *World Telegram and Sun*). During the same season, Mr. Bar-Illan also appeared with other important orchestras and in recital in the major cities of the United States and Canada, including Cleveland (where he gave the first performance there of the Prokofieff Fourth Piano Concerto), Minneapolis, Cincinnati, Washington, San Francisco, San Antonio, Miami and Winnipeg.

Last season, Mr. Bar-Illan returned to Amsterdam for several concerts with the Concertgebouw and a solo recital there. One reviewer called him "a fabulous virtuoso who can also produce lyrical playing on the uppermost sphere... the cheers of the audience were unbounded, recalling the artist again and again for bows." In addition, he was soloist with the New Orleans Symphony Orchestra in Ravel's G Major Piano Concerto at Carnegie Hall. The *New York Journal-American* called this performance "technically brilliant." An East Coast tour with this orchestra followed. Last season, Mr. Bar-Illan again appeared with the New York Philharmonic in the Prokofieff Concerto No. 4 (for the left hand). On this occasion the *New York Times* stated that Bar-Illan's performance was "the really notable event." Continued the *Times*, "Mr. Bar-Illan's left hand is magnificent. His performance was vital and muscular from the first dashing passage. His rhythm was dead center, his accents uncompromising..." His recently issued first recording for RCA Victor, consisting of Beethoven's "Eroica" Variations, the Liszt "Dante" Sonata and Rakoczy March has received universally rave reviews.

Thus, in a few short years, David Bar-Illan has carved out an impressive musical record, and is ranked as one of today's leading young virtuosos of the keyboard.

David Bar-Illan was born in 1930 in Haifa, Israel, where he received his initial musical training before coming to the United States as a scholarship student. He interrupted his schooling to join the Israeli army during the War for Independence, and upon resuming his studies was graduated from both the Juilliard School and the Mannes College of Music.

DAVID BAR-ILLAN on RCA Victor Records:

BEETHOVEN: "Eroica" Variations, Op. 35
LISZT: "Dante" Sonata and Rakoczy March
Stereo LSC-2943, Mono LM-2943

Baldwin Piano

MR. BAR-ILLAN is represented by
COLUMBIA ARTISTS MANAGEMENT Inc.
Personal Direction: NELLY WALTER and RONALD WILSON
165 WEST 57TH STREET
NEW YORK, N.Y. 10019

THE UNIVERSITY OF LOUISVILLE

SCHOOL OF MUSIC

Preparatory Department

presents

Students in Recital

Davison Recital Hall
December 2, 1967
11:00 A. M.

PROGRAM

Hunting Song James Hook

Johnny Wolff, piano (Larner)

Minuet No. 1, Allegretto J. S. Bach

Zane and Laura Peyton, violins (Rupp)

Mrs. Peyton, accompanist

Minuet No. 2 Bach

Stephen Williams, violin (Hughes)

Lorna Griffitt, accompanist

Minuet No. 3 J. S. Bach

Elizabeth Dennis, violin (Jean)

Lorna Griffitt, accompanist

Allegretto Suzuki

Linda Harmon, violin (Hughes)

Lorna Griffitt, accompanist

Toccatina Kabalevsky

Mary Lynn Snyder, piano (Larner)

From A Lighthouse Window Edna-Mae Burnam

Gary Scheldorf, piano (Larner)

Tango C. Salzedo

Debbie Kletter, harp (Kling)

Minuet in G Bocherini

Ilan Smith, violin (McHugh)

Mrs. Hilton, accompanist

Gavotte from Mignon Thomas

Brant Stevens, violin (McHugh)

Karen Basham, accompanist

Minuet)

Gavotte No. 1) Bach

Frances Miller, violin (Hughes)

Lorna Griffitt, accompanist

Gavotte No. 2 Bach

Bill Cole, violin (Hughes)

Lorna Griffitt, accompanist

Gavotte Lully

Dike Bixler, violin (McHugh)

Mrs. Hilton, accompanist

UNIVERSITY OF LOUISVILLE
ORCHESTRA

James Livingston, Conductor



BIGELOW HALL
SUNDAY, 3 DECEMBER, 1967
3:30 P. M.

PROGRAM

Ballet Suite, "A Christmas Carol" Paul Brink

Konzertstück in F minor, Opus 79,
for Piano and Orchestra Carl Maria von Weber
AGNES LEVIN, PIANIST

INTERMISSION

Serenade in D Major, Opus 11 Johannes Brahms

Allegro molto
Scherzo, Allegro non troppo
Adagio non troppo
Menuetto I, Menuetto II, Menuetto I
Scherzo. Allegro
Rondo. Allegro

Steinway Piano

UNIVERSITY ORCHESTRA PERSONNEL

FIRST VIOLINS

Batts, James
Grosz, Clinton
Gushin, Margo
Jean, Pierre, Concertmaster
Meek, Barbara
Quillen, William

SECOND VIOLINS

Reusser, Janet, Principal
Sarbo, Adela
Saunders, Pamela
Stutzke, Pamela
Updegraff, Elisabeth

VIOLAS

Becker, David, Principal
Fox, Elizabeth
Maul, George
Rupp, Marjorie

VIOLONCELLOS

Bardston, Richard
Breene, Ann
Merce, Jean
Williams, Marcia, Principal

DOUBLE BASSES

Blondell, Theodore
Goodlett, Robert, Principal
Gutermuth, John
Kahn, Nathan

PICCOLO

Tidwell, Nancy

FLUTES

Askren, Helen
Tidwell, Nancy

OBOES

Combs, Anita
England, Donald
Farmer, Nancy
Feddern, Kay
McCann, Lizbeth

CLARINETS

Kelly, Donna
Oleson, Orval
Watkins, William

BASSOONS

Fultz, Joyce
Nale, Steve

FRENCH HORNS

Akers, Kevin
Anderson, Dennis
Callaway, Frank
Dion, John

TRUMPETS

Debth, James
Wilson, Charles

TROMBONES

Conklin, Raymond
Spiegelhalter, Robert

PERCUSSIONS

Knaack, Donald
Straight, Richard

SCHOOL OF MUSIC

Gardencourt

Emily Davidson Recital Hall

December 2, 1960

12:40 P.M.

PROGRAM

Two sonatas in C minor D. Scarlatti
Allegro, K. 115
Allegro, K. 116

Laura Hefley, harpsichord (D. Owen)

Suit No. 6 in F sharp minor Maynard Le Ross
Allemande Gage
Courante et Double
Sarabande Grave
La favorite

Jack Roby, harpsichord (D. Owen)

Erio - Sonata in D minor J. B. Loeillet
Nancy Tidwell, flute
Donald England, oboe
John Cofer, harpsichord
(prepared by D. McAninch)

Sonata for flute, oboe, and harpsichord Loeillet
Grave
Foco largo
Adagio-Andante
Allegro

Ray Askren, flute
Nancy Farmer, oboe
Laura Hefley, harpsichord
(prepared by D. Owen)

Sonata No. 1 Donald McAninch
Allegro moderato
Larghetto
Allegro

Elizabeth Updegraff
Adela Serbo) violins
William Quillen
Marjorie Rupp, viola
Orval Gleason, Clarinet
Frank Callaway, French horn
(prepared by P. Kling)

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC

presents

BRASS ENSEMBLE AND ENGLISH BRASS BAND

LEON RAPIER, CONDUCTOR

Rotunda
~~Bigelow Hall~~

8:30 P. M.

December 8, 1967

PROGRAM

BRASS ENSEMBLE

- Two Pavans Melchior Franck
- Symphony from The Fairy Queen, Act IV Henry Purcell
Allegro, Canzona, Largo, Allegro Maestoso
- Slavic March for Brass and Percussion Vaclav Nelhybel
- Paduana Johann Hermann Schein
- Divertimento for Brass and Percussion Karel Husa
Overture, Scherzo, Song, Slovak dance

INTERMISSION

ENGLISH BRASS BAND

- Trumpet Voluntary Henry Purcell
- The Royal Record J. Ord Hume
- Andante and Scherzo Cecil Karrick
- The Courier-Journal March Robert Griffith
- Come, Sweet Death J. S. Bach
arranged by E. Leidzen
- Music for the Royal Fireworks G. F. Handel
Overture, Allegro, Bourrée, Minuet
La Requissance arranged by Denis Wright

THE UNIVERSITY OF LOUISVILLE

SCHOOL OF MUSIC

Preparatory Department

presents

Students in Recital

Davison Recital Hall

December 9, 1967

11:00 A. M.

PROGRAM

Lightly Row German Folk Song

Beth Marsh, violin (Hughes)
Karen Basham, accompanist

Allegro

Amy Marsh, violin (Hughes)
Karen Basham, accompanist

Chorus from "Judas Maccabaeus" Handel
Happy Farmer Schumann

Mary Driscoll, violin (Hughes)
Anne Driscoll, accompanist

Spanish Gypsies Gillock

Bruce Tasch, piano (McGrath)

"Twinkle, Twinkle" Variations S. Suzuki

Michelle Miller, violin (Gushin)
Margo Gushin, accompanist

Lightly Row German Folk Song
Lullabye German Folk Song
Song of the Wind German Folk Song

Annette Sutherland, violin (Gushin)
Mrs. Mary Rapier, accompanist

Allegro S. Suzuki
Bach Minuet No. 1 J. S. Bach

Violin Class: Zane Peyton, Laura Peyton,
Linda Harmon, Beth Rapier, Lael Keen,
Todd Henderson, John Giesel, Mary
Driscoll, Bonnie Boyer (Gushin)
Ann Driscoll, accompanist

Happy Farmer
Chorus from "Judas Maccabaeus" Handel

Robin Hicks, violin (Gushin)
Mrs. Mary Rapier, accompanist

Theme from Witches' Dance N. Paganini
Bouree G. F. Handel

Beth Rapier, violin (Gushin)
Mrs. Mary Rapier, accompanist

Gavotte No. 1 J. S. Bach

Laura Hughes, violin (Gushin)
Mrs. Mary Rapier, accompanist

"Maestoso" Heller

Mark Tasch, piano (McGrath)

Annual

UNIVERSITY

CHRISTMAS

CONVOCATION



*PRESENTED
BY*

University of Louisville
Student Senate

10:15 A.M.

DECEMBER 13, 1967

BIGELOW HALL

PROGRAM

- Presiding Harley Blankenship,
University Student Senate
- Invocation Reverend Everett Simpson
- Selections from
Mozart's "Requiem" University Choir, under the direction of
Mr. Italo Taranta
- Choral Reading
"The Christmas Story" Sandra Barry
- ~~Selection from~~
Selection from
Mozart's "Requiem" University Choir
- Choral Reading
"Is There a Santa Claus?" Lenna DeMarco
- Choral Reading
"Christmas Afternoon" Robert C. Benchley
- Message of Appreciation Rodney Williams
Judy Brown — Shanna Columbus
- Christmas Carol Singing Audience and Brass Sextet
- Reception
in the Lincoln Room for
President and Mrs. Davidson Faculty, Staff and Students

ACKNOWLEDGEMENTS

Brass Sextet	Dorman Huggins Arthur Fultz Dennis Anderson Bob Spiegelhalter Terry Florence John Gutermuth
Choir	Mr. Italo Taranta and the Choir
Choral Readings	Mr. James Byrd, Dramatics Department, and his students
Program Co-ordinators . .	Judith A. Hay, Chairman of the Student Senate Christmas Convocation Committee Dee Dee Quan, Student Senate
Decorations and Distribution of Programs .	Cwens
Invocation	Reverent Everett Simson



The University Student Body would like to thank President and Mrs. Davidson for their years of service to students of the University of Louisville and wishes them best of luck on their new assignment in Thailand.

Sonata (1939) Paul Hindemith
First movement: Allegro moderato

Bruce Krohmer, clarinet (Livingston)
Margaret Bridges, piano

Merry Andrew }
Village Joke } Bartok
Peasant Dance }

Natali Devine, piano (D. Owen)

Concerto Ibert
Second movement: Andante

Kay Askren, flute (Fuge)
Elizabeth Hostetter, piano

Steinway Piano

THE UNIVERSITY OF LOUISVILLE

SCHOOL OF MUSIC

Preparatory Department

presents

LORNA GRIFFITT, pianist

Pupil of Doris Owen

Emily Davison Recital Hall
December 16, 1967
3:00 P. M.

PROGRAM

Prelude and Fugue
in G# minor, WTC I J. S. Bach

Sonata in C major, K. 330 . . . W. A. Mozart

Allegro moderato

Andante Cantabile

Allegretto

Etude in C# minor, Opus 25, No. 7 . . Chopin

Prelude, "Les sons et les parfums
tournent dans l'air du soir" . . Debussy

Six Dances in Bulgarian Rhythm . . . Bartok

Steinway Piano

THE UNIVERSITY OF LOUISVILLE

SCHOOL OF MUSIC

Preparatory Department

presents

Students in Recital

Davison Recital Hall
December 16, 1967
11:00 A. M.

PROGRAM

Twinkle, Twinkle Little Star . . French Folk Song
Lightly Row German Folk Song

Jeff Flaniken, violin (Hupp)
Eleanor Flaniken, accompanist

Lightly Row)
Lullabye)
Song of the Wind) German Folk Song

Howard Levine, violin (Gushin)
Margo Gushin, accompanist

Bait A Hook Virginia Folksong
Three Blind Mice Traditional

Clare Hockaday, piano (Larner)

Old MacDonald Had A Farm American
The Owl's Story Marie André
Soaring French Folktune

J. Daniel Hockaday, piano (Larner)

Dance of the Spider and the Fly . . Donald Waxman

Mary Stuart Hendershot, piano (Larner)

Minuet in G J. S. Bach

Matthew Hicks, piano (Larner)

Humoreske A. Dvořák

Laura Hughes, violin (Gushin)
Mary Rapiér, accompanist

Ship Ahoy! Berenice Benson Bentley

Nancy O'Callaghan, piano (Larner)

Bourrée J. S. Bach
Left Foot First Arthur Frackenpohl

David Lang, piano (Larner)

Musette in D major J. S. Bach

Kathie O'Callaghan, piano (Larner)

The Brook Menotti
Riding the Hobby-Horse Gretchaninoff

Sharon Dee Goertz, piano (Larner)

Angels We Have Heard On High French Carol

Kathie and Nancy O'Callaghan, piano (Larner)

Study in C major Heller

Emily Bland, piano (Larner)

THE UNIVERSITY OF LOUISVILLE

SCHOOL OF MUSIC

Preparatory Department

presents

Students in Recital

Davison Recital Hall
December 16, 1967
10:30 A. M.

PROGRAM

Twinkle variations

Amy Byck, violin (Ralph)
Nina Ralph, accompanist

Old Gray Goose)
Good Catch) Clark Library

Minda Bixler, piano (Shaver)

Arabian Dancer Clark Library
March Tcherepnin

Sharon Murray, piano (Shaver)

Skating on the Pond Frances Clark

Wade Helm, piano (Levin)

Minuet No. 3 Bach

Louise Welch, violin (Hughes)
Karen Basham, accompanist

Chorus from "Judas Maccabaeus" Handel

Bonnie Boyer, violin (Hughes)

Two Grenadiers Schumann

Witches' Dance Paganini

John Giesel, violin (Hughes)

See Saw Cyril Scott

The Clown Dmitri Kabalevsky

Diane Small, piano (Levin)

Steinway Piano

JOHANN SEBASTIAN BACH

(Part II)

Christmas Oratorio

DECEMBER SIXTEENTH—8:30 P.M.



LOUISVILLE BACH SOCIETY

Melvin Dickinson, Conductor — Admission: Adults \$2.00 Students \$1.50.
Ticket Information (59-5924). Performance at 421 South Second Street

Christ Church Cathedral

MARY LEE FARRIS, Soprano
CHRISTINA PRICE, Soprano
ANTOINETTE BOOKER, Alto

Soloists

NANETTE WOOTON, Alto
WILLIAM WHITESIDES,
Tenor, Evangelist
ARNOLD EPLEY, Baritone

CHRISTMAS ORATORIO (PART II)

1. Chorus

Jauchzet, frohlocket! Auf, preiset die Tage!
Rühmet, was heute der Höchste getan!
Lasset das Zagen, verbannet die Klage,
Stimmt voll Jauchzen und Fröhlichkeit an.
Dienet dem Höchsten mit herrlichen Chören,
Lasst uns den Namen des Herrschers
verehren.

Rejoice, be merry! Treasure these days and
praise what God has done. Put care aside,
cease complaint. Join in the singing and
gaiety. Let us all extol the Lord in joyful
chorus and honor His name.

CANTATA IV (New Years Day)

36. Chorus

Fallt mit Danken, fällt mit Loben,
Vor des Höchsten Gnadenthron.
Gottes Sohn will der Erden
Heiland und Erlöser werden.
Gottes Sohn dämpft der Feinde Wut und
Toben.

Fall down with praise and thanks before
the throne of the Highest. God's Son will
be the earth's Saviour and Redeemer. God's
Son quells the devils' fury and rage.

37. Recitative, Evangelist

Und da acht Tage um waren, dass das
Kind beschnitten würde, da ward sein
Name genennet Jesus, welcher genennet
war von dem Engel, ehe denn er im
Mutterleibe empfangen ward.

And when eight days were accomplished
for the circumcising of the child, his name
was called Jesus, which was so named of
the angel before He was conceived in the
womb.

38. Recitative, Bass with Soprano

Immanuel, o süßes Wort!
Mein Jesus heisst mein Hort,
Mein Jesus heisst mein Leben.
Mein Jesus hat sich mir ergeben,
Mein Jesus soll mir immerfort vor
meinen Augen schweben.
Mein Jesus heisst meine Lust,
Mein Jesus labet Herz und Brust.
Komm! Ich will dich mit Lust umfassen,
Mein Herz soll dich nimmer lassen.
Ach! So nimm mich zu dir.
Jesus, du mein liebstes Leben,
Meiner Seelen Bräutigam,
Der du dich vor mich gegeben
An des bittern Kreuzes Stamm!
Auch in dem Sterben sollst du mir das
Allerliebste sein;
In Not, Gefahr und Ungemach
Seh' ich dir sehnlichst nach.
Was jagte mir zuletzt der Tod für Grauen
ein?
Mein Jesus! Wenn ich sterbe,
So weiss ich, dass ich nicht verderbe.
Dein Name steht in mir geschrieben,
Der hat des Todes Furcht vertrieben.

Immanuel, oh sweet word! Jesus is my
treasure, Jesus is my life. My Jesus sur-
rendered Himself for me, He shall always
be before my eyes. Jesus is my joy, He
comforts my heart and soul. Come! I shall
embrace Thee with joy, my heart will
never leave Thee. Take me to Thee.

Jesus, Thou my dearest life, my soul's
bridegroom, Thou who gavest Thyself for
me on the bitter cross.

Even in death shalt Thou be most dear to
me; I look to Thee longingly in need, danger
and adversity. How can the terrors of
death frighten me at the end? My Jesus!
When I die I know that I shall not be
destroyed. Thy name is written in me, it
has driven out the fear of death.

39. Aria, Soprano and Echo

Flösst, mein Heiland, flösst dein Namen
Auch den allerkleinsten Samen
Jenes strengen Schreckens ein?
Nein, du sagst ja selber nein.
Sollt ich nun das Sterben scheuen?
Nein, dein Süßes Wort ist da!
Oder sollt ich mich erfreuen?
Ja, du Heiland sprichst selbst ja.

My Saviour, should Thy name inspire even
a hint of fear within me? No, Thou sayest
"no." Should I now shun death? No, Thy
comforting word is there! Should I, rather,
rejoice? Yes, Thou, Saviour, sayest "yes."

Translation by Gabrielle Pryor

40. Recitative, Bass with Soprano

Wohlan, dein Name soll allein
In meinem Herzen sein.
So will ich dich entzückt nennen
Wenn Brust und Herz zu dir vor Liebe
brennen.

Doch Liebster, sage mir:
Wie rühm ich dich, wie dank ich dir?
Jesu, meine Freud und Wonne,
Meine Hoffnung, Schatz und Teil,
Dass meine Erlösung, Schmuck und Heil,
Hirt und König, Licht und Sonne,
Ach! wie soll ich würdiglich
Mein Herr Jesu, preisen dich?

41. Aria, Tenor

Ich will nur dir zu Ehren leben,
Mein Heiland, gib mir Kraft und Mut,
Dass es mein Herz recht eifrig tut;
Stärke mich, deine Gnade würdiglich
und mit Danken zu erheben.

42. Chorale

Jesus richte mein Beginnen
Jesus bleibe stets bei mir,
Jesus zäume mir die Sinnen,
Jesus sei nur mein Begier.
Jesus sei mir in Gedanken,
Jesu. lasse mich nicht wanken!

Now Thy name alone will be in my heart.
And so I, captivated, will call upon Thee
when heart and soul burn for love of Thee.
But, dear Jesus, tell me how to praise Thee,
how to thank Thee.

Jesus my joy and delight, my hope, treasure
and portion, my deliverance, adornment
and blessedness, shepherd and king,
light and sun. Ah, my Lord Jesus, how
should I worthily praise Thee?

I will live only to honor Thee, my Saviour;
give me strength and courage so that my
heart may serve Thee. Strengthen me so
that I worthily and with thanks may extol
Thy mercy.

May Jesus direct my beginning, may He
stay by me always. May He guide my
senses, and be my only desire. May Jesus
be in my thoughts and never let me stray.

CANTATA V

(Sunday after New Years)

43. Chorus

Ehre sei dir, Gott, gesungen,
Dir sei Lob und Dank bereit.
Dich erhebet alle Welt,
Weil dir unser Wohl gefällt
Weil anheut unser aller Wunsch gelungen
Weil uns dein Segen so herrlich erfreut.

Glory, God, to Thee be sung, to Thee be
given praise and thanks. All the world extols
Thee because Thou desirest our comfort.
Today our every wish has been fulfilled and
we rejoice mightily in Thy blessing.

44. Recitative, Evangelist

Da Jesus geboren war zu Bethlehem, im
jüdischen Lande, zur Zeit des Königes
Herodes, siehe, da kamen die Weisen
vom Morgenlande gen Jerusalem und
sprachen:

Now when Jesus was born in Bethlehem of
Judaea in the days of Herod the King, be-
hold, there came wise men from the east
to Jerusalem, saying:

45. Chorus and Recitative, Alto

Wo ist der neugeborne König der Juden?
Sucht ihn in meiner Brust,
Hier wohnt er, mir und ihm zur Lust.
Wir haben seinen Stern gesehen im
Morgenlande, und sind kommen, ihn
anzubeten.

Wohl euch, die ihr dies Licht gesehen,
Es ist zu eurem Heil geschehen!
Mein Heiland, du bist das Licht,
Das auch den Heiden scheinen sollen,
Und sie kennen dich noch nicht als sie
dich schon verehren wollen.

Wie hell, wie klar muss nicht dein Schein,
Geliebter Jesu, sein!

Where is He that is born King of the Jews?
Seek Him within my heart. There he
dwells, I His comfort and He mine.
For we have seen his star in the east, and
are come to worship Him.

Blessed are ye who have seen this light,
for it has appeared for your sake. My
Saviour, Thou art the light which shall
shine for the heathen; yet they do not
rightly know Thee, even as they honor
Thee. How bright, how clear must Thy
light be, dearest Jesus!

59. Chorale

Ich steh' an deiner Krippen hier,
O Jesulein, mein Leben,
Ich komme, bring' und schenke dir,
Was du mir hast gegeben.
Nimm hin, es ist mein Geist und Sinn,
Herz, Seel' und Mut, nimm alles hin,
Und lass dir's wohlgefallen!

I stand here by the manger, Jesus, my life!
I come to give to Thee all that Thou hast
given me. Take it! It is my heart and soul,
my spirit and mind. May my gift please
Thee well.

60. Recitative, Evangelist

Und Gott befahl ihnen im Traum, dass
sie sich nicht sollten wieder zu Herodes
lenken, und zogen durch einen andern
Weg wieder in ihr Land.

And being warned of God in a dream that
they should not return to Herod, they de-
parted into their own country another way.

61. Recitative, Tenor

So geht! genug, mein Schatz geht nicht
von hier,
Er bleibet da bei mir,
Ich will ihn auch nicht von mir lassen.
Sein Arm wird mich aus Lieb'
Mit sanftmuthsvollem Trieb',
Und grösster Zärtlichkeit umfassen;
Er soll mein Bräutigam verbleiben,
Ich will ihm Brust und Herz verschreiben.
Ich weiss gewiss, er liebet mich,
Mein Herz liebt ihn auch inniglich,
Und wird ihn ewig ehren.
Was könnte mich nun für ein Feind
Bei solchem Glücke stören?
Du, Jesu, bist und bleibst mein Freund;
Und werd' ich ängstlich zu dir flehn:
Herr, hilf! Herr, hilf! so lass mich
Hilfe sehn.

Begone! It is enough that my treasure still
is here, that He stays with me, and that I
do not let Him go. His arms lovingly enfold
me in gentle grace and loving tenderness;
He remains my bridegroom and I give my-
self to Him, heart and soul. I know that
He loves me. I love Him completely and
will honor Him forever. How can I, so
blessed, be harmed by any enemy? Thou,
Jesus, art my only friend. If I should im-
plore Thee, help me, Lord, help me; come
to my aid.

62. Aria, Tenor

Nun mögt ihr stolzen Feinde schrecken,
Was könnt ihr mir für Furcht erwecken,
Mein Schatz, mein Hort ist hier bei mir!
Ihr mögt euch noch so grimmig stellen,
Droht nur mich ganz und gar zu fällen;
Doch seht! mein Heiland wohnet hier!

Now take fright, ye proud devils, how can
ye terrify me? My comfort, my treasure is
here with me. Oppose me fiercely, threaten
my downfall, but look — my Saviour lives
within me.

63. Recitative, Soprano, Alto, Tenor, Bass

Was will der Hölle Schrecken nun,
Was will uns Welt und Sünde tun.
Da wir in Jesu Händen ruhn?

How can Hell frighten us now? What can
the world and sin do to us if we rest in
Jesus' hands?

64. Chorale

Nun seid ihr wohl gerochen
An euer Feinde Schaar,
Denn Christus hat zerbrochen
Was euch zuwider war:
Tod, Teufel, Sünd' und Hölle
Sind ganz und gar geschwächt,
Bei Gott hat seine Stelle
Das menschliche Geschlecht.

Now are ye delivered from the hosts of
Hell, for Christ has conquered all that has
opposed ye. Death, devil, sin and Hell are
forever vanquished; mankind has found a
place with God.

CANTATA VI

(Feast of the Epiphany)

54. Chorus

Herr, wenn die Stolzen Feinde schnauben,
So gib, dass wir im festen Glauben
Nach deiner Macht und Hilfe sehn.
Wir wollen dir allein vertrauen,
So können wir den scharfen Klauen
Unversehrt entgehn.

Lord, grant that, when the arrogant devils
rage we, firm in our faith, turn to Thy
power and aid. We shall trust in Thee alone,
so that we may escape, unharmed, their
sharp claws.

55. Recitative, Evangelist and Herod (Bass)

Da berief Herodes die Weisen heimlich und
erlernet mit Fleiss von ihnen, wenn der
Stern erschienen ware. Und weiset gen
Bethlehem und sprach:

Ziehst hin und forschet fleissig nach
dem Kindlein, und wenn ihrs findet,
sagt mir's wieder, dass ich auch
komme und es anbete.

Then Herod, when he had privily called the
wise men, enquired of them diligently what
time the star appeared. And he sent them
to Bethlehem, and said: Go and search dili-
gently for the young child; and when ye
have found Him, bring me word again, that
I may come and worship Him also.

56. Recitative, Soprano

Du Falscher, suche nur den Herrn zu fallen,
Nimm alle falsche List,
Dem Heiland nachzustellen;
Der dessen Kraft kein Mensch ermisst,
Bleibt doch in sichrer Hand.
Dein Herz, dein falsches Herz ist schon,
Nebst aller seiner List,
Des Höchsten Sohn,
Den du zu stürzen suchst
Sehr wohl bekannt.

Thou, false one, seekest to slay our Lord
and with low cunning to betray Him; but
He remains in God's hands. Thy false heart
and guile are already known to the Son of
God, whom thou wouldst destroy.

57. Aria, Soprano

Nur ein Wink von seinen Händen stürzt
ohnmächtger Menschen Macht.
Heir wird alle Kraft verlacht.
Spricht der Höchste nur ein Wort,
Seiner Feinde Stolz zu enden,
O, so müssen sich sofort
Sterblicher Gedanken wenden.

The merest gesture of His hand destroys
man's weak powers. All our strength is
futile. If the Highest need speak but one
word to halt the devils' raging, then we
should turn our thoughts to Him.

58. Recitative, Evangelist

Als sie nun den König gehöret hatten,
zogen sie hin. Und siehe, der Stern,
den sie im Morgenlande gesehen hatten,
ging vor ihnen hin, bis dass er kam,
und stund oben über, da das Kindlein war.
Da sie den Stern sahen, wurden sie hoch
erfreuet, und gingen in das Haus, und
funden das Kindlein mit Maria, seiner
Mutter, und fielen nieder, und beteten es
an, und thaten ihre Schätze auf, und
schenkten ihm Gold, Weihrauch und Myr-
rhen.

When they had heard the king they de-
parted; and, lo, the star, which they saw in
the east, went before them, till it came and
stood over where the young child was.
When they saw the star, they rejoiced with
exceeding great joy. And when they were
come into the house, they saw the young
child with Mary His mother, and fell down,
and worshipped Him: and when they had
opened their treasures, they presented unto
Him gifts; gold, and frankincense, and
myrrh.

ORCHESTRA

VIOLIN

Peter McHugh
Margo Gushin
Katherine Lurton
Pierre Jean
Marjorie Rupp
Mary Taylor

VIOLA

Virginia Schneider
Tom Fenn

VIOLONCELLO

Brooke Hicks
Louise Harris

VIOLONE

Robert Goodlett II

ORGAN

Margaret Dickinson

FLUTE

Francis Fuge
Sara Brink

OBOE

Daniel McAninch
Carolyn Fenn

TRUMPET

Leon Rapier
James Debth
Gary Wilson

HORN

Kenneth Albrecht
John Dion

TYMPANI

Donald Knaack

CHORUS

SOPRANO

Donna Adams
Carol Anshutz
Rosemary Basham
Tura Christian
Martha Graves
Barbara Gutekunst
Lucy Hagemann
Linda Heath
Sharon Kimbrough
Sharon Kries
Christina Price
Gabrielle Pryor
Carole Sladen
Sandra Soderberg
Ann Spauschus
Patricia Stonecipher
Nancy True
Jane Woodall

Patricia Updegraff
Marsha Williams
Nanette Wooton
Ruth Ann Young

TENOR

Robert Eppler
Marcus Felde
Maurice Felde
Terry Florence
Samuel Hodges
Lawrence Pryor
Tom Sauerman
Vincent Spencer
Samuel Springer
Robert Updegraff
Michael Wilson

BASS

Gilbert Adams
Chester Alwes
Brench Boden
Paul Brink
Arnold Epley
Byron Felde
Robert Hammon
Volker Hausin
Larry Herz
Ted Isaacs
Bradley Kimbrough III
George Maull
Michael Neely
Baldwin Ogden
George Rapier
John Robinson
Roy Woodall

ALTO

Geraldine Boden
Antoinette Booker
Kay Ellsworth
Linda Epley
Mary Lee Farris
Carole Gittli
Mary Goodlett
Sherry Jelsma
Mary Ann Johnson
Christine Larner
Mary Mattingly
Marcella Miller
Norma de Mott
Phyllis Perkins
Elisabeth Updegraff

Calvin Presbyterian Church

PRESENTS

THE ADULT CHOIR

IN A PERFORMANCE OF

MESSIAH

BY

GEORGE FREDERICK HANDEL

DIANA YEAMAN, SOPRANO

LENORE ANDERSON, SOPRANO

JEANETTE FORSYTH, ALTO

RICHARD ANDERSON, TENOR

ROBERT CUSHMAN, TENOR

WILLIAM BUGG, BASS (GUEST)

WILLA FAE WILLIAMS, CONDUCTOR

17 DECEMBER 1967

4:30 P.M.

MESSIAH

Overture - The Orchestra

Recitative - Mr. Anderson

Comfort ye, comfort ye my people, saith your God....

The voice of him that crieth in the wilderness,
Prepare ye the way of the Lord....

Air - Mr. Cushman

Every valley shall be exalted, and every mountain and
hill made low; the crooked straight, and the rough
places plain.

Chorus

And the glory of the Lord shall be revealed, and all
flesh shall see it together; for the mouth of the Lord
hath spoken it.

Recitative - Mr. Bugg

Thus saith the Lord of Hosts: - Yet once a little while
and I will shake the heavens....

The Lord, whom ye seek, shall suddenly come to his
temple, even the messenger of the covenant, whom ye
delight in; Behold, He shall come, saith the Lord of
Hosts.

Air - Mr. Bugg

But who may abide the day of His coming, and who shall
stand when He appeareth?

For He is like a refiner's fire.

Chorus

And He shall purify the sons of Levi, that they may offer
unto the Lord an offering in righteousness.

Recitative - Mrs. Forsyth

Behold, a virgin shall conceive, and bear a Son, and
shall call his name EMMANUEL, God with us.

Air (alto) and Chorus

O thou that tellest good tidings to Zion, get thee up
into the high mountain....

Arise, shine for thy light is come, and the glory of
the Lord is risen upon thee.

Recitative - Mr. Bugg

For behold, darkness shall cover the earth, and gross
darkness the people....

Air - Mr. Bugg

The people that walked in darkness have seen a great light; and they that dwell in the land of the shadow of death, upon them hath the light shined.

Chorus

For unto us a Child is born, unto us a Son is given, and the government shall be upon His shoulder: and His name shall be called Wonderful, Counsellor, the Mighty God, the Everlasting Father, the Prince of Peace.

Pastoral Symphony - Organ

Recitative - Mrs. Yeaman

There were shepherds abiding in the field, keeping watch over their flocks by night.

And lo! the angel of the Lord came upon them....

And the angel said unto them, Fear not....

For unto you is born this day in the city of David a Saviour, which is Christ the Lord.

And suddenly there was with the angel a multitude of the heavenly host praising God, and saying:

Chorus

Glory to God in the highest, and peace on earth, good will towards men.

Air - Mrs. Anderson

Rejoice greatly, O daughter of Zion; Shout, O daughter of Jerusalem: behold, thy king cometh unto thee.

He is the righteous Saviour....

Recitative - Mrs. Forsyth

Then shall the eyes of the blind be opened....

Air - Mrs. Forsyth

He shall feed His flock like a shepherd; and He shall gather the lambs with His arm....

Air - Mrs. Yeaman

Come unto Him, all ye that labour and are heavy laden, and He shall give you rest.

Chorus

HALLELUJAH! For the Lord God omnipotent reigneth.

THE JEFFERSON COUNTY PLAYGROUND
AND RECREATION BOARD

PRESENTS

The Louisville and Jefferson County
Youth Orchestra

CONCERT

Sunday, Dec. 17th 7:00 P.M.

BROWN THEATRE

CAROLYN WHITE, Soloist

RUBIN SHER, Conductor

Chorale Bach

Chauson Triste S. Koussevitsky/White

Valse Miniature S. Koussevitsky/White

Carolyn White, Soloist, Bass Viol

Symphony No. 7 in A Major Beethoven

L'Arlesienne Suite No. 2. Bizet

Christmas Festival Anderson

The public is invited